VOGUE

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EARLY AUTUMN FASHIONS AND FASHIONS FOR CHILDREN

THEY ACQUIRED AVOCADOES

. . . AND COOLER SMOKE

Fortunate, these people of means and mode . . . their tastes keenly keyed to detect each new enjoyment. It is these people who first detected the utterly unique offering brought into their circle by Spud . . . who sensed at once that cooler smoke meant a new, heightened tobacco enjoyment . . . that cooler smoke would lift the old restraint on their tobacco appetite. And so, these people instinctively accept Spud and 16% cooler smoke as today's modern freedom in old-fashioned tobacco enjoyment. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Incorporated, Louisville, Kentucky.

MENTHOL-COOLED **SPUD** CIGARETTES

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

CLOCKS

A Large Selection
Within a Wide Range of Price

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

The natural essence of fragrant English flowers
...blended and sealed in London... available only in the original bottles...
two hundred to twenty-five dollars

In London
Harrods
Asprey, Bond Street
Prichard & Constance
(King's Chemists)
Perkins & Co.
(Prince of Wales' Chemists)

ENGLISH ROSES: Fresh, dewy rose . . . sports..

BEAU GESTE: Suavely sophisticated bouquet . . . formal wear and furs.

No. 29: Light bouquet, smartly subtle . . . informal.

Introductory size, ten dollars

C. W. DAVENPORT, *Importer,* 366 Fifth Avenue, New York

MOLINELLE
London

VOGUE
August 16th 1930

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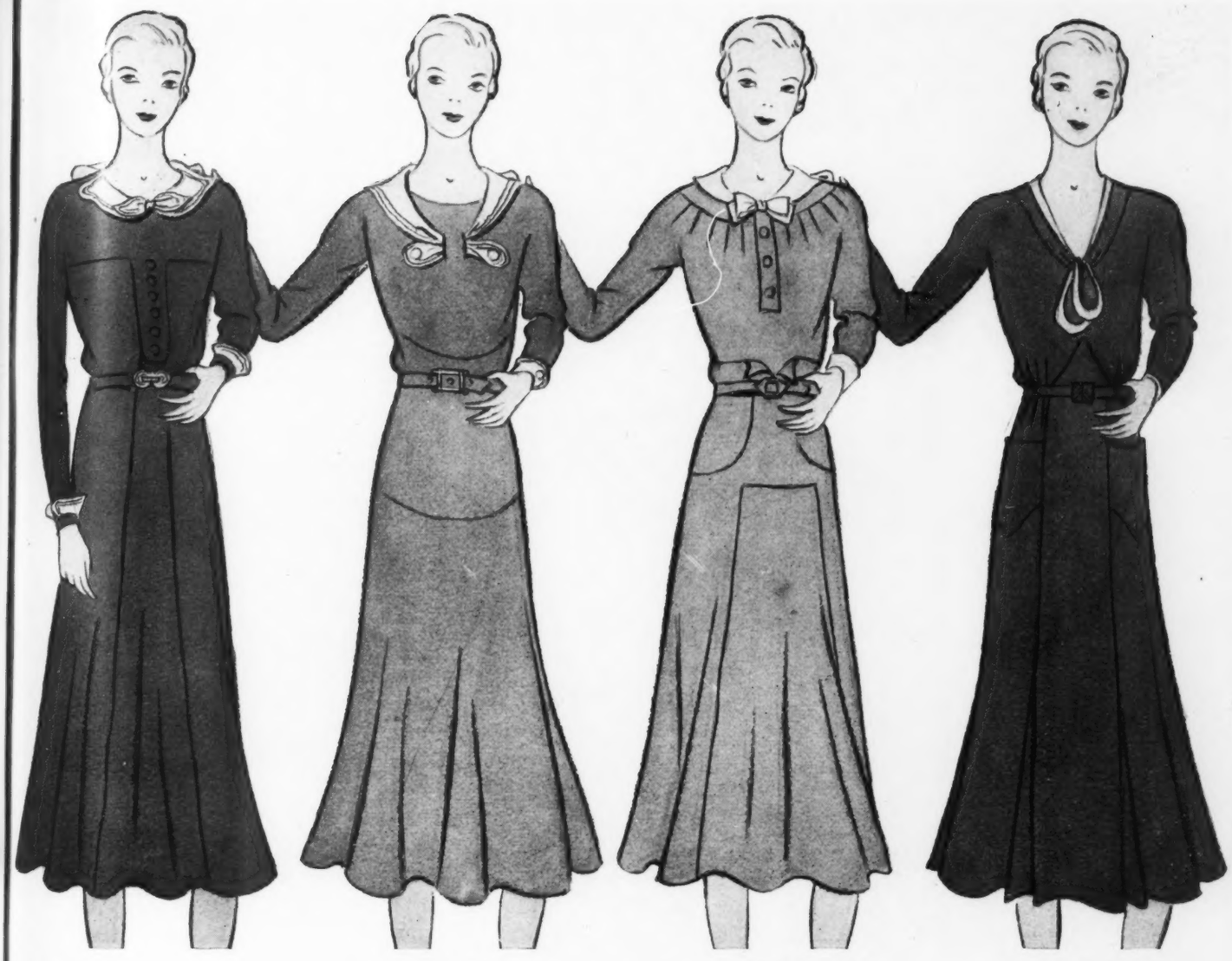

MODEL 680
Wool jersey 16.75

MODEL 681
Wool jersey 16.75

MODEL 682
Wool jersey 16.75

MODEL 683
Canton crêpe 19.50

The Sub-Deb Goes Away To School

with her trunk full of smart little frocks from Best's!

This sextette of Carol Fae successes combines the practical and chic, and has just that dash of sophistication which the sub-deb adores. Sizes 11 to 17.

COLORS

Models 680, 681, and 685 come in vagabond green, oak brown, and independence blue. Model 682 in the same brown or green, and also in bacchante wine. Model 683 in green, brown or blue. Model 684 in green, brown, or rosita.

Our representatives hold sales exhibits of Best fashions in most of the larger cities east of the Mississippi. We shall be glad to send name of city nearest you with date and place of showing.

MAIL ORDERS FILLED

Best & Co.

FIFTH AVENUE, N. Y.

MODEL 684
Marita wool 25.00

MODEL 685
Wool jersey 16.75

Each Delman creation is a thoroughbred—authentically forecasting the mode. And each, entirely made by hand, is an achievement in charm.

NORMA, the one-eyelet tie illustrated, brings a note of sophisticated simplicity to the street ensemble. Developed in black, brown, green, wine or blue suède, combined with blending patent leather or calf at $22.50. Other models from $16.50.

DELMAN SWAYS THE MODE

Delman Shoe Salon

558 MADISON AVENUE . . . NEW YORK

WASHINGTON SOUTHAMPTON PALM BEACH MIAMI BEACH

BOSTON, L. P. Hollander Co. ATLANTA, J. P. Allen & Co. CHICAGO, The Blackstone Shop ST. LOUIS, Famous-Barr Co.
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SAN FRANCISCO, Ransohoffs LOS ANGELES, Bullock's-Wilshire

Shoe Design Patent Pending

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UGUST

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IN

HALF THE FUN OF GOING BACK TO SCHOOL IS GOING BACK WITH SMART NEW CLOTHES

For Junior Misses and Girls

Model 1—This Junior Miss's dress is of a smart, new travel crêpe (a silk and wool crêpe mixture) with detachable piqué silk collar and cuffs. Blue, brown, green or wine. Sizes 11 to 17 years. **29.50**

Model 2—Girl's new wool crêpe dress with eyelet embroidered detachable white linen collar, cuffs and frills. Navy blue, brown or wine. Sizes 6 to 12 years. . . . **9.75**

Model 3—Girl's lightweight novelty tweed dress; a detachable white piqué collar. Brown, blue or green. Sizes 10 to 16 years. **12.75**

Model 4—A fine quality wool crêpe makes this smart Junior Miss's dress with the piqué silk collar and cuffs which are detachable. Blue, green, brown or wine. Sizes 11 to 17 years. **24.50**

Model 5—Girl's tweed coat in the new silhouette, with smart collar of Japanese coon fur. Red, blue, green or brown; with silk crêpe lining; warmly interlined. Sizes 8 to 14 years **39.50**

Model 5A—Matching tweed beret **3.95**

Model 6—Junior Miss's fine tweed coat with big raccoon fur collar, slim, fitted lines and silk crêpe lining; warmly interlined. Brown, green or blue. Sizes 13 to 17 years. **59.50**

Model 6A—Matching tweed beret **3.95**

INDIVIDUAL DRESS AND COAT SHOPS FOR JUNIOR MISSES AND GIRLS

Franklin Simon & Co.

A STORE OF INDIVIDUAL SHOPS
FIFTH AVENUE - - NEW YORK

THIS HALO OF McCALLUM EXCLUSIVENESS . . . BUT THE COST IS OH! SO MODERATE

$1.25 TO $6.00

Mc Callum Hosiery

"YOU JUST KNOW SHE WEARS THEM"

Displayed at all the better shops

GOLFLEX

Golflex beckons to a brilliant woolen season with a gesture of distinguished tailoring. A pin dot suit of Jonetta, an exclusive Golflex fabric, for milder autumn days . . . doffing the sleeveless cardigan, an interestingly patterned, long-sleeved dress to complement the winter furs . . . In winetone, winter brown, cricket green, navy and black with white dots, neck-binding and tab-facing . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C. and in Canada by Gould Samuel & Co., Montreal — Sold by all Golflex dealers $39.50

MADELON

launches a perfected theme in ensembling

and declares for the correct "TOUT COMPLET"

A flash of inspiration...a stroke of genius ...and presto! Madelon—backed by the judgment of fifty eminent stylists—transforms the selection of a harmonious color-correct wardrobe from a nebulous dream to a thrilling reality. So now farewell to the endless search for harmonious wardrobes—and hail to the Madelon costume complete in colors and types that blend exquisitely. For Madelon has planned that the smart woman shall

Madelon

The perfect "tout complet" is exclusive with smart Madelon shops.

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Toledo, Ohio, THE LAMSON BROS. CO.
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possess a perfectly synchronized wardrobe and to this end has developed a method of ensembling that is at once harmonious and correct. In the Madelon stores they will show you how easy it all is. Frocks, coats, hats, bags and shoes delectably co-ordinated ...a new perfection of costuming readily available to the fastidious moderne who needs but remember the name, Madelon.

MADELON PRICES ARE: Frocks and Gowns, $39.50; Fall and Winter Coats, $69.50 and $95; Junior Frocks, $19.50; Junior Fall and Winter Coats, $39.50 and $59.50; Hats, $12.50; Junior Hats, $7.50; Shoes, $10 and $12.50; Handbags, $7.50; Hosiery, $1.85 and $1.50 a pair. Also a charming assortment of Madelon Underwear.

MADELON
MODES
1441 BROADWAY · NEW YORK CITY

JAECKEL FURS ARE OBTAINABLE IN CHICAGO AT THE STANLEY KORSHAK BLACKSTONE SHOP EXCLUSIVELY

■

JAECKEL FURS

Our collection of fur and cloth coat fashions for Fall and Winter 1931 is now assembled .. it is with pleasure that we announce that not only are the fashions more varied and the furs more luxurious than ever before but that owing to very favorable conditions in the raw pelt market the prices are lower than they have been for many seasons past.

H. JAECKEL & SONS

FIFTH AVENUE at 45th STREET

■

AUG

I. MILLER beautiful shoes

These two new I. Miller Creations doubly declare the fashion importance of

SUEDE

In arraying these newly-ideaed slippers in suave *Velvetta* Suede, I. Miller emphasizes his prediction that Suede will be the all-important fashion material for Fall. . . . .

Fantan (above) is irresistible in black or in brown *Velvetta* Suede with a fan-shaped insert of contrasting Java Lizard.

Tribarre (below) proves how attractive the lower heel can be when Suede adopts Calfskin for its trimming; (black or brown *Velvetta* Suede with Calfskin to correspond).

Bags in *Velvetta* Suede to complement the slippers.

SHOPS AND AGENCIES IN PRINCIPAL CITIES

HIGH HEELS OR LOW—

Daniel Green's Little Slippers go in Strong for College

HIGH HEELS or low...you'd be amazed at the way our little slippers acquire a high-hat education. Every autumn, off they go, brightly registering at Vassar, Sweet Briar...wherever superior young persons seek learning!

It all starts this way. Mothers buy them for girls too young to do their own choosing. When these girls begin to have clothes thoughts of their own, they simply can't endure anything less than Daniel Green quality.

Besides, Daniel Green shows such glorious wisdom in colors and fabrics and cuts. Suppose your lounging ensemble calls for the formality of satin and gilt kid, the dull lustre of crepe de chine glorified by a bit of a bow, or something casual in brilliant kid. You'll always find the most bewitching styles with Daniel Green's name on the sole.

Boys bound for college invariably choose a pair of Daniel Greens too, in the grand old Comfy cut or the new ones with hard soles.

Daniel Green slippers for men, women, and children are sold in all fine shops. Prices range from $2.50 to $10 a pair.

DANIEL GREEN *LEISURE* FOOTWEAR

WHAT A GIRL KNOWS *about dormitory fashions usually includes one of these man-tailored flannel robes. This one wisely wears a dark purple monogram to match its Daniel Green D'Orsay in purple kid—From Joseph Horne, Pittsburgh.*

THE THRILLING THREE, *above, are Harlequin in crepe, the kid Monte Carlo with bright cross-straps, the Bridge with a satin bow. Few girls with hearts for gaiety can resist these little pajama slippers in pastel or vibrant colors.*

If you don't see our name on the sole, they're not Daniel Green slippers.

SWEET OR DASHING... *choose one of these precious pajama ensembles. Left is a nautical blue and white crepe worn with our blue kid D'Orsays.*

The retiring lady (center) likes crepe for trousers and a coat with Directoire capes. Her blouse matches her coral satin Comfys.

Blondes prefer this sunny print (shown right) . . . prefer it worn with Daniel Green's backstrap mule in moire and gold kid.—All from Marshall Field & Company, Chicago.

© THE DANIEL GREEN CO., DOLGEVILLE, NEW YORK

THE SEASON LEADS OFF WITH WOOL

FROCK AND ACCESSORIES BY
COURTESY OF JAMES McCREERY & CO.

A tiny cravat pattern of pin dots in the fine wool crepe loomed by Botany starts this gay little frock on its career. The silhouette is so naively youthful, the shoulder cape so softly feminine that fall would be just another fall without this smart town model in the wardrobe.

"Fabric by Botany" assures the garment's style.

BOTANY
TWO HUNDRED · FIFTH AVENUE

left to right

Canton crêpe after Vionnet—Felt hat after Alphonsine

Canton crêpe after Lanvin—Vis à vis hat after Patou

Flat crêpe after Vionnet—Felt hat after Agnes

below—left to right

Canton crêpe afternoon dress inspired by Lucile Paray

Canton crêpe after Chanel—Felt hat inspired by Alphonsine

A sixth dress, not illustrated, is a satin evening gown after Lucile Paray

THE DÉJÀ GIRL GOES TO COLLEGE

And as she steps out of her car onto the campus her acceptance is instantaneous by the crowd she would most like to know.

Déjà dresses are especially suited to the girl or woman who prefers simplicity in dress. The college girl has taken Déjà quite to heart.

Moderately priced at $39.50 for the dresses . . . from $12.50 for the hats

Déjà

Address A. J. Sanville, Déjà, 550 Seventh Ave., N. Y. + Déjà, Sommer Bldg., Montreal, Canada + Sitôt, 4 Great Portland Street, London, W. 1., England

ALLURINGLY, *NOT DEADLY*, DULL

Is This New Subtle Dull Patina

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Windsor

SUPRE • TWIST

FINE HOSIERY

REG. APPLIED FOR

● Fancy the Effect of Legs *too* Dull . . . Is there anything more deadly . . . Avoid them as you do people of that category.

● Adorn your legs with a Subtle Dullness . . Dullness with life, verve, tone — yet no trace of highlight. Such is the Dull Patina of Windsor Supretwist. Smart . . flatteringly so . . provocative . . enticing . . Windsor's Dullness is a Halo of Charm . . it covers a Multitude of Shins.

● Sheer . . sheer as the last veil . . beautifully sheer and smooth and even. The Supretwist process takes care of that by eliminating fuzzy ends or blemishes of any sort . . and at the same time gives much greater strength to each thread and hence to the entire Stocking. Everyone likes this practical feature for it means many days more wear. Likelihood of runs reduced to a new low minimum . . and don't forget . . these exquisite stockings love to be laundered . . they come up fresh and lively—*no* crinkling, *no* shrinking, and the Dull Patina actually seems to improve.

● These Irresistible Stockings have yet another virtue to recommend them . . to be found in the Sheer Chiffon Numbers (known in the Stores as No. 48 and No. 45) . . Along the Seam and next to the Hem is an innocent-looking little reinforcement that diffuses the Stress and Strain every time you stretch, run, sit, leap, dance or whatever you do that makes ordinary stockings break out where the Hem joins the Seam.

● This idea is our own little invention..the patent is applied for..it's called the "Loquet"..and you can only get it in Windsor Supretwist Stockings —but you can get *them* at the smarter Shops and Stores everywhere at amazingly reasonable prices . . Windsor Mills, Inc., 389 Fifth Avenue, New York; 2nd and Westmoreland Sts., Philadelphia.

SOME OF THE SMART SHOPS AND STORES SHOWING WINDSOR SUPRETWIST

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Jorgensen Blesch Co.
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Wichita Falls, Texas
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Look for the

LOQUET

● The Windsor "Loquet" eliminates the prevalent fabric breaks at the most vulnerable part of a Chiffon Stocking—where the Seam joins the Hem. You can see the benefit of the Loquet at a glance.

PATENT APPLIED FOR
REGISTRATION APPLIED FOR

"SARTELAINE"

the new sheer woolen created abroad, is extremely soft in texture and a joy to look at in the rich, mellow colorings only possible in a yarn dyed fabric.

From this exclusive fabric we have fashioned a new and lovely group of dresses and suits for every daytime occasion, as you will see from the four varied costumes featured here...You will find them in the smarter shops. . . . . .

Dresses priced from $35.
Suits priced from $55 . .

Write for further style information and a sample of this distinctive fabric.

DAVID CRYSTAL
Incorporated
530 Seventh Ave., N. Y. C.

MODELLED IN BRONZE

The MIRADOR *step-in pump in the new lustrous shade for fall*

Due to its formality, bronze kidskin is in high relief for the more important occasions of the new season. Bronze . . . a rich deep brown with the underglow of sunlight. Kid . . . of a softness which belies its metallic sheen. The MIRADOR . . . of bronze kid with appliqués of bronze lizard, gold piping and bronze beads masking the gored straps . . . is sketched as worn with one of the new formal suits. The beret, like the suit, is brown velvet. The fur, slightly darker, matches the shoes. The gloves are beige, the bag dark brown. The hosiery (Walk-Over) is of a lighter brown shade to harmonize with both the suit and shoes.

WALK OVER

510 *Fifth Avenue*

MIRADOR
In bronze for wear with afternoon velvets and silks. In black dull kid for the street and less formal daytime occasions. Each at $14.50.

PARIS: 21 Boulevard des Capucines LONDON: 372 Oxford Street, W.

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The BEST DRESSED Girl at School...

PERHAPS she has not the most expensive . . . or extensive . . . wardrobe. She works magic with a pliant hat brim, an adaptable blouse, a strand of gay beads, happy combinations of color.

The shades of her Humming Bird Hose are not chosen at random. She has softly muted tones for class and campus, a few pastels for her frivolous hours. Her several pairs create the effect of twice their number.

Humming Bird Full Fashioned Hosiery is going to college this Fall with its threads more tightly twisted, its stitches firmer and finer, its fabric clearer and its colors more charmingly youthful than ever before.

Select now from the early Fall showing in the better class stores.

Fall Nite is a buoyantly youthful shade developed exclusively for Humming Bird Hosiery by Mme. Julie Bolegard, our Paris Stylist.

Humming Bird FULL FASHIONED HOSIERY

DAVENPORT HOSIERY MILLS, Inc., Chattanooga, Tenn.
NEW YORK OFFICE . . . . 385 Fifth Avenue

PICOT EDGES AND TAILORED HEMS • FRENCH AND POINTED HEELS, SELF-COLORED AND BLACK • CHIFFON, SERVICE SHEER AND SERVICE WEIGHTS

The Dawn
of a New,
More Opulent
Era
Is Beautifully
Exemplified
in the New,
Elegant, Stunning

SHAGMOOR TOPCOATS

On View
at the Leading
Establishments
in the United States
and Canada

Fashion Novelette
Sent on Request

The House of Shagmoor
(Linder Bros., Inc.)
498 Seventh Avenue, New York

IN CANADA:
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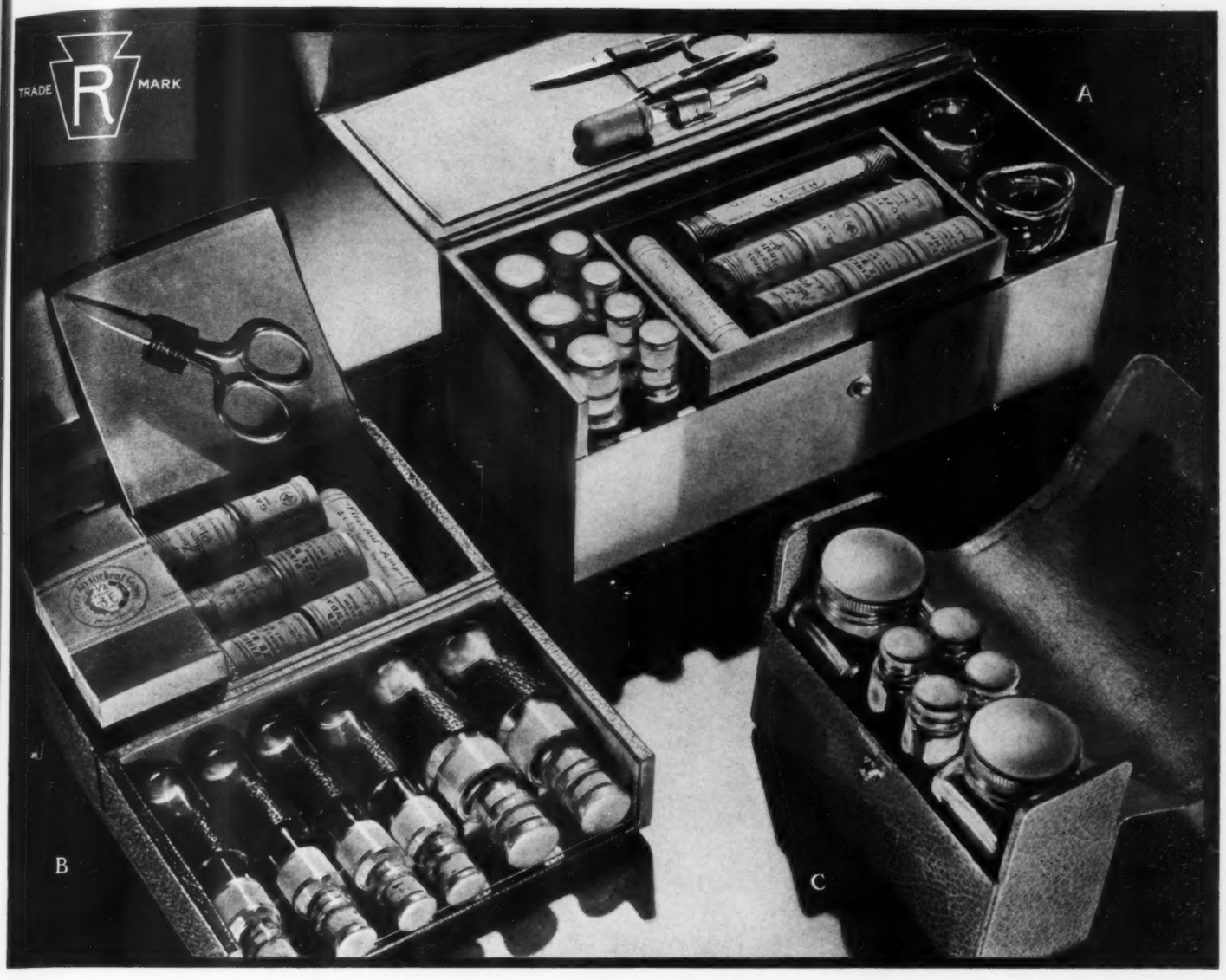
STRATHMORE WEDDING PAPERS

The qualities of good taste and social standing are subtly conveyed through Strathmore Wedding Invitations and Announcements.

Rich in texture, careful in craftsmanship, Strathmore Wedding Papers are truly distinguished....

STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS



A . . . a first-aid kit, in brown or black cowhide, which contains adhesive tape, absorbent cotton, bandages, mustard plasters, a measuring glass, an eye bath, an eye dropper, tweezers, and glass bottles of various sizes.

B . . . a first-aid kit, in black elk-grain leather, lined with scarlet leather. The case contains bandages, absorbent cotton, adhesive tape, iodine, scissors, and six stoppered glass vials of various volumes. The case may also be had in brown leather, in other sizes.

C . . . a medicine bottle case, in colored ecrase leather, containing two large and four smaller bottles with nickel tops. The case may be had in a variety of colors.

SOME TIME YOU MAY NEED TO BE DOCTOR

IT ISN'T simply a matter of being prepared . . . though troubles *are* apt to come when least we expect them. But common sense and consideration for other people would seem to imply, especially when one is traveling, that ordinary medical precautions should be taken.

In a moment of emergency . . . a ragged cut . . . a burn . . . perhaps a serious fall . . . there is comfort in knowing that antiseptics, clean bandages, and adhesive tape lie within easy reach. Even administered by unpracticed hands, they bring relief and peace of mind until a doctor can attend . . . and not infrequently, prevent a critical illness.

For people of taste and judgment as well as foresight, these requisites are assembled in cases of fine leather. And the selection of the best cases is simplicity itself . . . for upon each one is to be found a tiny golden keystone R. That imprint, placed upon all articles of fine leather manufactured by C. F. Rumpp & Sons, Inc., is a symbol of high integrity.

This establishment, in eighty years, has not attempted to make any but the best leather goods. It was the conviction of the founder that the finest materials, and only the finest, should be employed . . . that each piece should reflect the consummate artistry of those who worked upon it. In a very real sense, his beliefs are upheld by members of the same family, now actively engaged in the direction of the firm.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, and stationers.

C. F. RUMPP & SONS, INC.

By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

This is the garment of action

A free and unfettered body, not hampered for any activity by its underdress, is a real demand of the sports-loving woman of today.

Kickernick fits the body snugly in all positions.

A clever tuck at the thigh, a long back and a short front, give utmost freedom and do away with the baggy ugliness of the ordinary garment.

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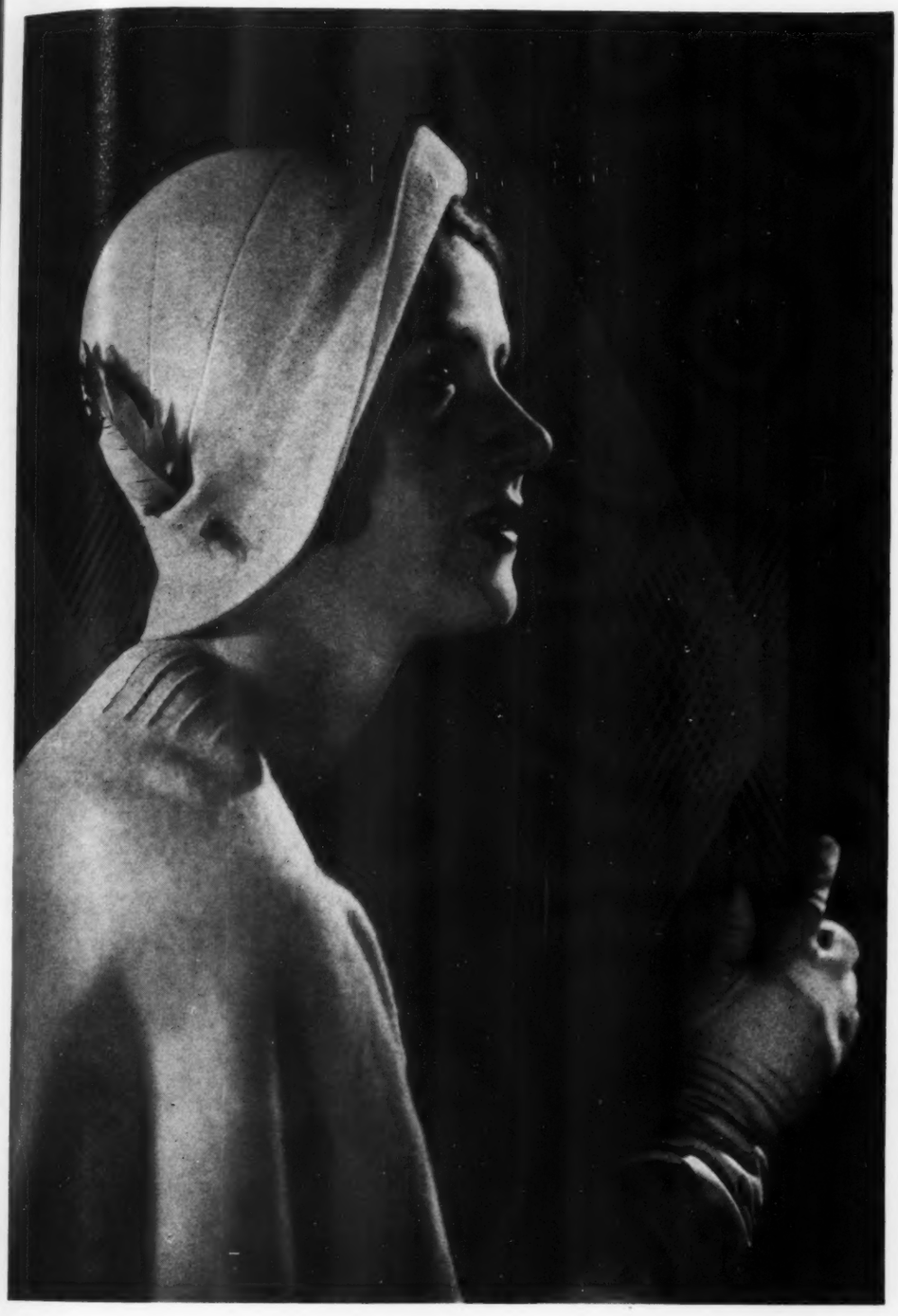

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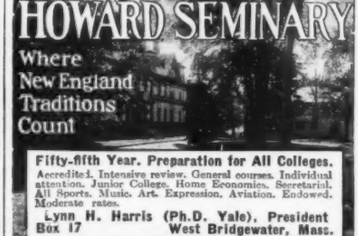

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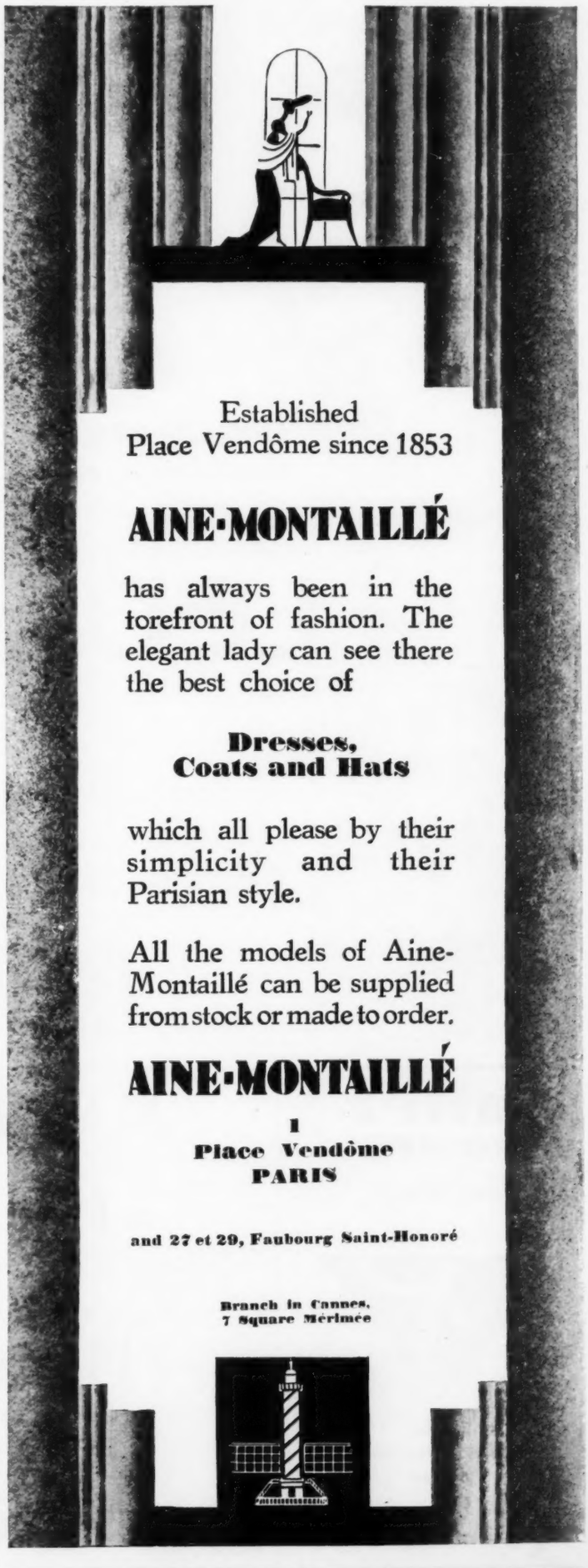
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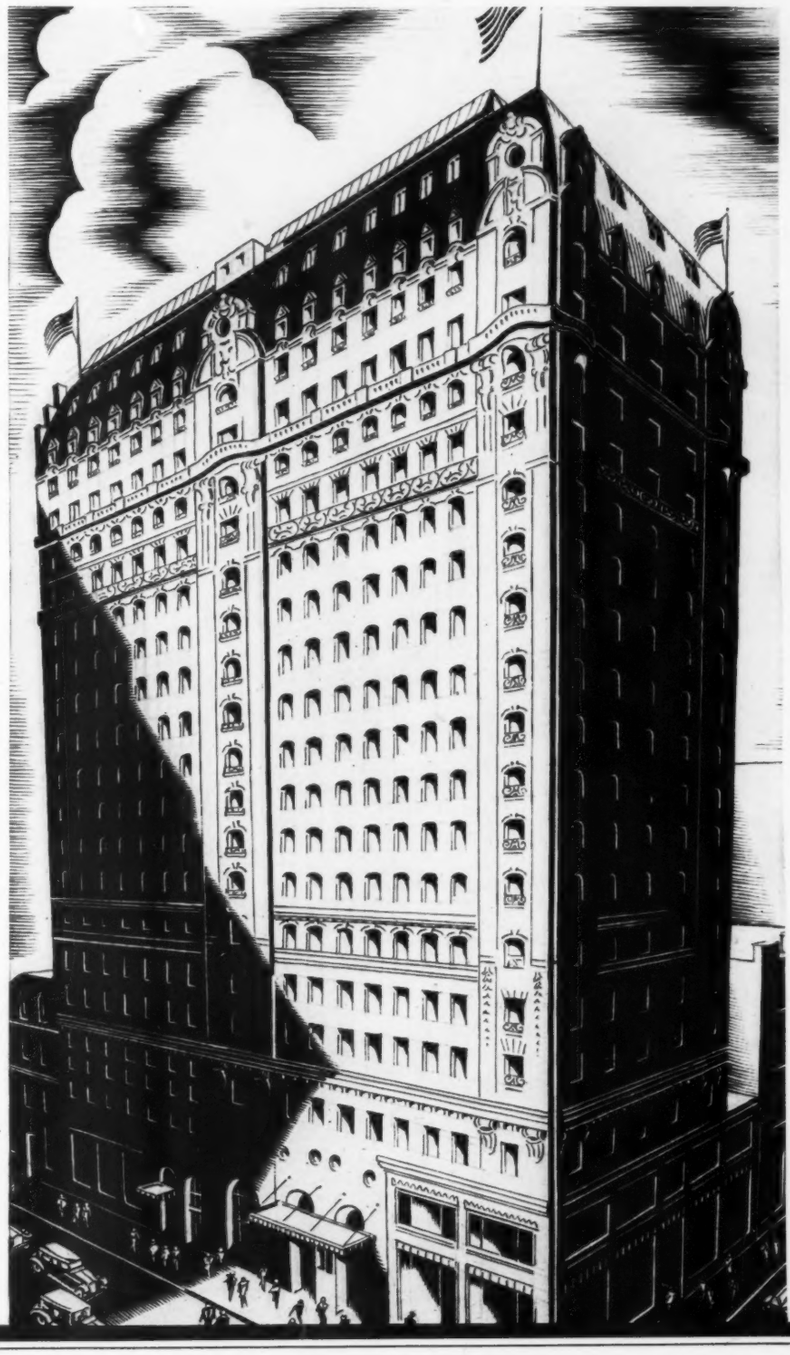

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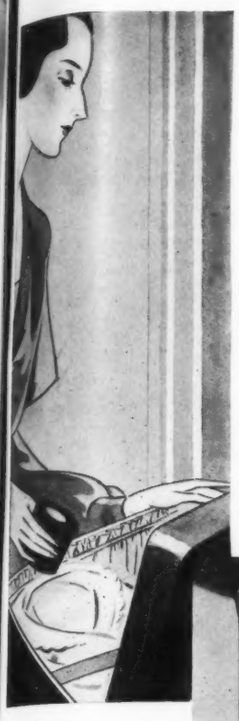

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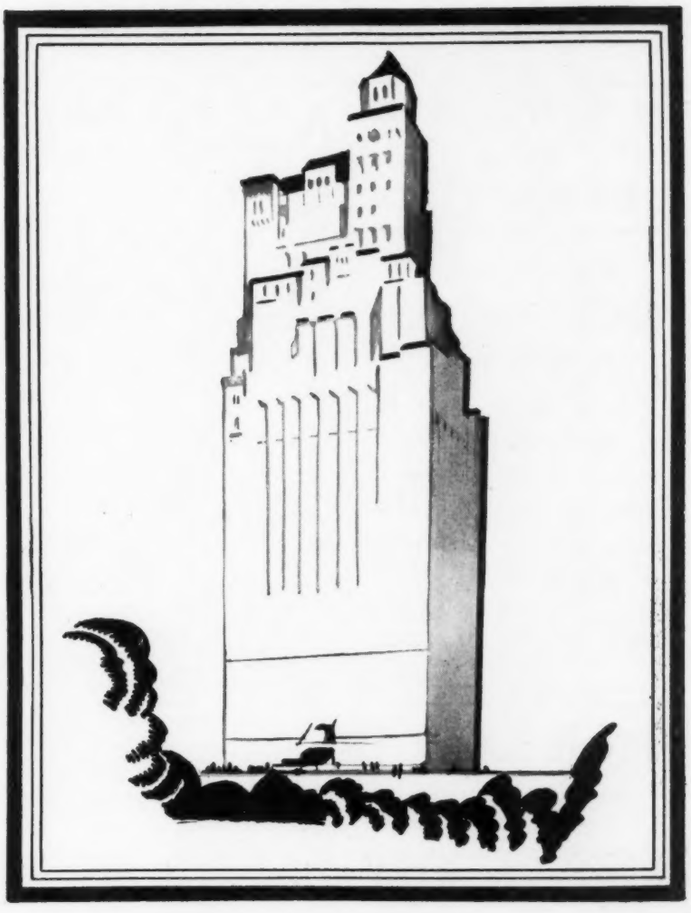

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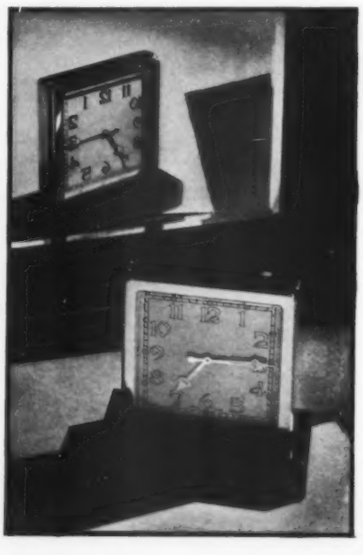

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SOCIETY

BIRTHS

NEW YORK

Freeman—On June 29, to Mr. and Mrs. C. Burrows Freeman (Helen Gunther Jackson), a daughter, Helen Burrows Freeman.

Snow—On June 30, to Mr. and Mrs. George Palen Snow (Carmel White), a daughter, Mary Palen Snow.

Wallop—On June 26, to Mr. and Mrs. Oliver M. Wallop (Jean Moore), a son.

DETROIT

Freeman—On June 21, to Mr. and Mrs. Frederick J. Freeman (Clora Riggs), a daughter.

PHILADELPHIA

Cadwalader—On June 19, to Mr. and Mrs. Lambert Cadwalader (Emma Wallace), a daughter.

Muench—On June 30, to Mr. and Mrs. Alfred G. Muench (Julie E. Cover), a son.

Neilson—On June 27, to Mr. and Mrs. Harry R. Neilson (Alberta Pancoast Reath), a son.

Parrish—On June 14, to Mr. and Mrs. Edward W. Parrish (Marie L. Trasel), a son.

Wood—On June 20, to Mr. and Mrs. Horatio C. Wood, third (Olive Yale Anderson), twin daughters.

DEATHS

NEW YORK

Cutler—On July 9, Dr. Condit Walker Cutler, husband of Cora Carpenter Cutler.

Hadden—On June 30, Elizabeth Stevens Hadden, wife of Crowell Hadden.

Houghton—On July 2, Hess Pringle Houghton, wife of William Morris Houghton.

Wood—On July 3, J. Walter Wood, husband of Nathalie Wilmer Wood.

PHILADELPHIA

Collins—On July 8, Henry Hill Collins, father of Alfred M. Collins.

WASHINGTON

Neville—On July 8, Major-General Wendell C. Neville.

Wiley—On June 30, Dr. Harvey W. Wiley, husband of Anna Kelton Wiley.

ENGAGEMENTS

NEW YORK

Cobb-Fairchild—Miss Margaret Barron Cobb, daughter of Mrs. Postlethwaite Cobb and Mr. Henry Ives Cobb, junior, to Mr. Frederick Allen Fairchild.

Gillmore-Williams—Miss Frances West Gillmore, daughter of Major-General Quincy A. Gillmore and Mrs. Gillmore, to Mr. Richard Norris Williams, second, son of the late Charles Duane Williams and Mrs. Williams, of Philadelphia.

Greeff-Collier—Miss Helen E. Greeff, daughter of Mrs. Ernest F. Greeff, to Mr. Barron G. Collier, junior, son of Mr. and Mrs. Barron G. Collier.

Kies-Gibb—Miss Margaret Kies, daughter of Mr. and Mrs. William S. Kies, to Dr. William Travis Gibb, junior, son of Dr. William Travis Gibb and Mrs. Gibb.

Lowman-Jardine—Miss Katherine Lowman, daughter of Mr. and Mrs. Seymore Lowman, to Mr. William M. Jardine, junior, son of Mr. and Mrs. William M. Jardine, of Washington, D. C.

Ottley-Wood—Miss Frances Ottley, daughter of Mrs. James Henry Ottley, to Mr. William B. Wood.

Tod-Martin—Miss Katharine Kennedy Tod, daughter of Mr. and Mrs. Robert E. Tod, to Mr. H. Bradley Martin, son of Mr. and Mrs. Bradley Martin.

BALTIMORE

Elliott-Armstrong—Miss Clara Vickers Elliott, granddaughter of Mrs. Harrison W. Vickers, senior, to Mr. Joseph Gillespie Armstrong, third, son of Mr. and Mrs. Joseph Gillespie Armstrong, junior.

PHILADELPHIA

Elkins-Hollins—Miss Elizabeth Wolcott Elkins, daughter of Mr. and Mrs. William M. Elkins, to Mr. Harry B. Hollins, third, son of Mr. and Mrs. Harry B. Hollins, junior, of New York and Islip, Long Island.

Holland-Putnam—Miss Lucy S. H. Holland, daughter of Mrs. James W. Holland, to Mr. George P. Putnam, junior, of Chicago, Illinois.

McCartney-Thomas—Miss Helen McCartney, daughter of Mr. and Mrs. Orman F. McCartney, to Mr. George C. Thomas, third, son of Mr. and Mrs. George C. Thomas, junior.

Richardson-Whitney—Miss Hope Richardson, daughter of Mr. and Mrs. Courtlandt Richardson, to Mr. Howard F. Whitney, junior, son of Mr. and Mrs. Howard F. Whitney.

Ritter-Cooper—Miss Kathleen Grier Ritter, daughter of Mr. A. Howard Ritter, to Mr. Joseph Wilkes Jenkins Cooper, son of Mr. and Mrs. J. C. Cooper.

Rowley-Mellon—Miss Grace Rowley, daughter of Mr. and Mrs. Elmer Harrison Rowley, to Mr. William Larimer Mellon, junior, son of Mr. and Mrs. William Larimer Mellon.

ENGAGEMENTS (Continued)

Stenger-Griswold—Miss Helen C. Stenger, daughter of Mr. and Mrs. Walter Reid Stenger, to Mr. Edmund Judson Griswold, son of Mr. and Mrs. Clarence M. Griswold.

SAINT LOUIS

Steinwender-Tremaine—Miss Martha Boyd Steinwender, daughter of Mr. and Mrs. Herman A. Steinwender, of Paris, France, to Mr. H. Alan Tremaine, son of Mr. and Mrs. B. G. Tremaine.

Watson-Link—Miss Franchelle Hooker Watson, daughter of Dr. Elbert L. Watson and Mrs. Watson, to Mr. Edwin Cary Link, junior, son of Mr. and Mrs. Edwin Cary Link.

SAN FRANCISCO

Treat-Nowell—Miss Dorothy Hope Treat, daughter of Mr. and Mrs. Hugh Peters Treat, to Mr. John Chase Nowell, junior, son of Mr. and Mrs. John Chase Nowell.

WASHINGTON

Johnson-Van Rensselaer—Miss Helen Johnson, daughter of Mr. and Mrs. Sewell M. Johnson, to Mr. Charles A. Van Rensselaer, junior, son of Mr. and Mrs. Charles A. Van Rensselaer.

WEDDINGS

NEW YORK

Boone-Dundas—On July 23, Mr. James R. Herbert Boone, son of Mr. and Mrs. W. Kennedy Boone, and Miss Muriel Harmar Wurts Dundas, daughter of the late Mr. and Mrs. Dundas.

Pieck-Landstreet—On July 14, Mr. Hermann Pieck and Miss Mary Davis Landstreet, daughter of Mr. and Mrs. Fairfax Stuart Landstreet.

BALTIMORE

Bordley-Fisher—On July 3, Dr. John Earle Bordley, son of Doctor James Bordley, junior, and Mrs. Bordley, and Miss Ellen Bruce Fisher, daughter of Dr. William A. Fisher and Mrs. Fisher.

BOSTON

Gilbert-Turnbull—On July 12, Mr. Huntley Harris Gilbert and Miss Lena Turnbull, daughter of Mr. and Mrs. Charles Dale Turnbull.

Vaughan-Wright—On June 23, Mr. George Cutts Vaughan, junior, son of Mr. and Mrs. George Cutts Vaughan, and Mrs. Julian Vallette Wright.

Whitelaw-Streeter—On June 28, Mr. John Bertram Whitelaw, son of Mr. and Mrs. Aubrey Whitelaw, and Miss Helen Chase Streeter, daughter of Dr. Edward Clark Streeter and Mrs. Streeter.

CLEVELAND

Dodge-Roehl—On June 14, Mr. Leonard Dudley Dodge, son of Mrs. J. Arthur House, and Miss Kathryn Lucille Roehl, daughter of Mr. and Mrs. Frank J. Roehl.

DETROIT

Stanton-Nolan—On July 19, Mr. Martin Lee Stanton, junior, son of Mr. and Mrs. Martin Lee Stanton, and Miss Edith Genevieve Nolan, daughter of Mrs. Benjamin A. Nolan.

PHILADELPHIA

Darby-Scott—On July 10, Mr. Donald Weston Darby, son of Dr. George D. B. Darby and Mrs. Darby, and Miss Jean Brown Scott, daughter of Mr. and Mrs. John R. K. Scott.

Stout-Kellogg—On August 9, Mr. Gardner Dominick Stout, son of Mr. and Mrs. Andrew Varick Stout, and Miss Clare Kellogg, daughter of Mrs. John Prentice Kellogg.

WASHINGTON

MacArthur-Littlefield—On July 19, Mr. Bowman McCalla MacArthur, son of Mrs. Arthur MacArthur and the late Captain Arthur MacArthur, U. S. A., and Miss Beatrice Ashmead Littlefield, daughter of Captain William Lord Littlefield, U. S. N., and Mrs. Littlefield.

Wainwright-Cutts—On June 2, Mr. John Tilliston Wainwright and Miss Alice Cutts, daughter of Colonel Richard M. Cutts and Mrs. Cutts.

WEDDINGS-TO-COME

BALTIMORE

Kinsolving-Brown—On October 8, Miss Anne Seddon Kinsolving, daughter of the Reverend Doctor Arthur Kinsolving and Mrs. Kinsolving, to Mr. John Nicholas Brown, son of Mrs. John Nicholas Brown and the late Nicholas Brown.

Seabury-Reid—On August 23, in Saint John's Church, Portsmouth, New Hampshire, Miss Etheldreda Winthrop Seabury, daughter of Mr. and Mrs. William Marston Seabury, and Mr. Fergus Reid, junior.

PHILADELPHIA

Dickinson-Stoever—On September 18, Miss Garetta Meredith Dickinson, daughter of Mr. and Mrs. W. Meredith Dickinson, to Mr. Henry Von Hoff Stoever, junior, son of Dr. Henry Von Hoff Stoever and Mrs. Stoever.

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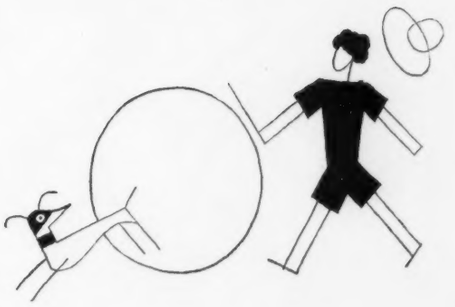
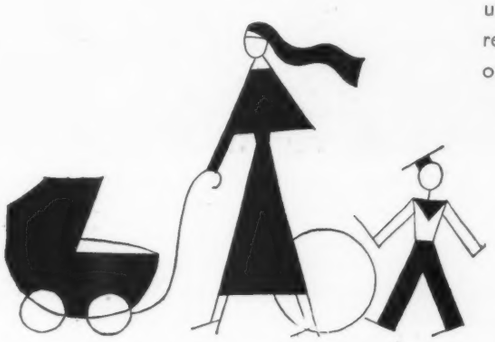
VOGUE'S-EYE VIEW OF THE MODE



THE more sophisticated the parent, the more simple the child. The more mondaine her life, the more secluded the life of the nursery. A sensible Victorian Nana is the smartest nurse. Old-fashioned, unaffected manners are the perfection of childish poise. A sun suit and square-toed sandals are the order of the day in the country, and the height of youthful town chic is a mere wisp of a cotton dress.

With one perfectly consistent gesture, the sophisticated mother orders a richly furred velvet autumn suit for herself—and rejects anything but a simple homespun for her child. She welcomes the return of lustrous stiffened satins for her own wardrobe—but frowns on anything bizarre for her child's dress-up. She pushes a rakish small toque high over her forehead and hair and hides her three-year-old daughter's curls under a traditional floppy sun hat of piqué.

She is a slave to conventions and formulas and good sense where her child is concerned and a creature of impulses and charming inconsistencies in her own domain. She amuses herself by dressing like an urchin on the beach. She contemplates evening dresses of severe white crêpe or elaborately gold-threaded lamés. She finishes off her toilette with surprising flowers—two or three real corn-flowers, three red roses, or a bunch of pink sweet peas. She wears a white knit string stocking cap with her smartest black satin town dress. She clasps a superb jewelled brooch to the fichu of an organdie frock. Her coats look like dresses and her dresses like coats. She delights in contriving a look of elegance in the face of the bear market of the century. But all these changing, restless fashions sweep over the grown-up world alone. They do not invade the sacred precinct of the nursery. Pancake berets and stocking caps may come and uneven hem-lines may go, but smart little reefers, sailor hats, sandals, and smocks go on forever in the small world.



Steichen

MRS. THOMAS HITCHCOCK, JUNIOR

Mrs. Hitchcock, the former Margaret Mellon Laughlin, is the mother of this charming little girl, as well as of a son of five. They spend the summer at Sands Point and the spring at Aiken. Mr. Hitchcock is well known for his polo and has been chosen the manager of the American team that will play in the International games at Meadowbrook this September

RAISING THE RISING GENERATION

"Dance a baby diddy!
What shall mammy do widdy?
Give it some pap
Sit in her lap
And dance a baby diddy!"

THIS is a charming old rhyme to be found in old nursery books and such, intended to be sung by a happy young mother to her bouncing offspring. But alas! it can't be sung truthfully by any mother of this generation, nor, above all, be put into practice.

For babies must never be fed pap or other nourishment of miscellaneous description at any but prescribed hours, and then slowly, following a doctor's formula, with careful time out for "bubbles." Nor may they sit in any one's lap except in an exact hour of the day austerely called their "recreation hour." Nor, of all things forbidden by baby specialists, may they be danced, jounced, or jiggled. Such a performance, the erstwhile panacea for all infant ills, is prescribed to-day as a crime against the health and happiness of babies. The world has gone baby-conscious, in a new, sudden, and terrifying sense that omits the cradles and pacifiers once employed by infant lovers and implies intelligence tests, administered at the age of six months, spinach at three months, and serious prenatal plans as to the child's intellectual development after graduating from Harvard.

Children used to be considered as potential adults. Now, adults are considered as children gone to more or less successful seed. Practically no one is taken seriously, nowadays, except children, and their goings-in and comings-out are given a consideration and analysis as anxious as it is thorough.

Among the oh's of our mothers and the ah's of our grandmothers, we plan the mental and physical well-being of our child even before he has been ushered into this weary world. One young woman even went so far as to consume celery in large quantities, in order, in case she should *ever have* a child, to be able to supply the unborn, unthought-of entity with a sufficient amount of some one of the vitamins between A and Z.

This is taking things pretty seriously. But all of us go regularly to a doctor when the child is in the offing, and receive information as to the exact habitat and occupations of our offspring, and, with courage and care, adhere to green vegetables and no sweets, for the sake of calcium and salts for his bones and his blood. Last-century women with pending babies ate what they chose, when they chose, which was rather often. But we starve when we feel like stuffing, walk miles when we would like to lie on a couch and eat chocolates, and dine off spinach when we feel like declaiming with the little girl in a recent cartoon—"To Hell with it!" Next, when the child has actually put in an appearance, we promptly put him in the hands of a physician. Imagine an 1830 baby, or even an 1890 one, with an attending physician. For scarlet fever, yes, and for croup and even, lacking a wise old nurse, for colic, but any sensible mother of the day would have scoffed at the idea of a doctor when there was nothing wrong with the child. "I guess its mother ought to know best what's good for it" was a great slogan of the day. In this year of Grace 1930, however, strong women tremble at being doctorless for two weeks, while fish bite sharp in telegraphless Canada, and blanch with terror at the very prospect of spending the summer in some God-forsaken cranny of Maine or New Hampshire where there is no pediatrist or analysed milk.

The baby once under the doctor's vigilant eye, his orders are carried out to the letter by starchily efficient nurses or trembling young mothers who measure out the proportions of the feeding formula five times to make sure they are right. And, under these Medes-and-Persians' orders, one finds oneself feeding the most extraordinary concoctions to one's innocent offspring. Thumping quantities of cod-liver oil, the juice of half an orange, essence of spinach, Imperial Granum, dextri-maltose, spintrate, viosterol, maltzymose, and Borscherdt's sugar go into bottles at a pathetically early age—under six months. One is instructed, under threat of rickets, to put the baby out in the sun, in the costume God gave him, and leave him there, turning him at intervals like a little piece of toast.

Meanwhile, one is reading books on "The New Child," meaning new in evolution, not age, and, perhaps, attend-

Martinus Andersen

YOUTHFUL FURNITURE FROM ALICE STARR

THE CHILD'S ROOM

FEEDING THE FORMATIVE AGE

Martinus Andersen

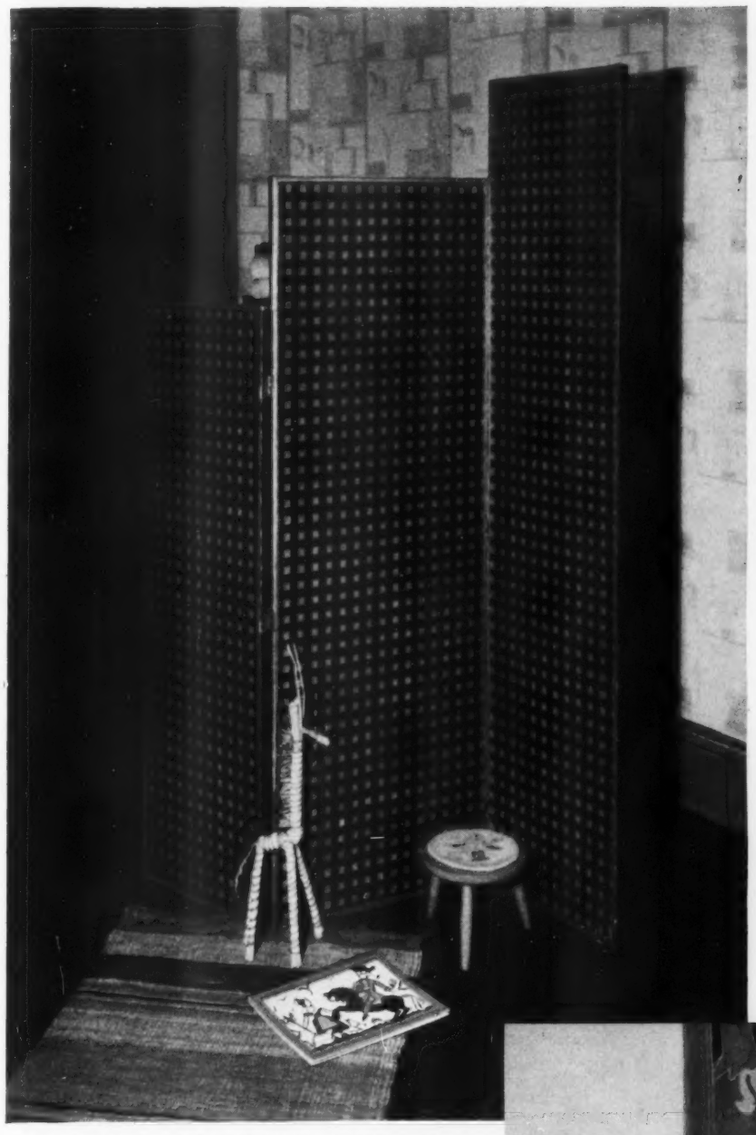
TO PUT IDEAS INTO CHILDREN'S HEADS

ing a course of lectures on child psychology, taking notes and passing examinations with all the passionate attention one formerly paid to college boards.

One is taught about the miscellaneous varieties of complexes one's child may become a victim to, and what to do about each one. Every emotion or course of action he may possibly pursue comes under the heading of one complex or another. One learns that it is important to let him win at games with a certain regularity, or else he will become a prey to the frustration complex. In earlier days of child-raising, he would merely have been called a modest child!

One is taught to eschew the use of all corporeal punishment; instead, to reason with the child and appeal to what the psychologists optimistically call his better instincts. However, one feels a fearful doubt, that, when one inquires gently after the breaking of sister's toy or the pilfering of a penny, "Wouldn't you rather be a good little boy than a bad little boy?" one's darling baby's reply will not be altogether according to Hoyle. Suppose he replied (and oh! how naturally!) "No, I like to be a bad little boy!" Who could blame him? None of the hardships, and all the rewards, of merit!

When one's baby has attained the staggering age of six months, perhaps one will feel called upon to administer an intelligence test to his infant intellect. The anxious, panicky parents hang over the crib, while a bell is rung a little to the right of the baby. He looks up, observes the object. A wait of a minute or two, and another bell is rung to the left of him, while a clapperless bell is waved in the exact place of the earlier bell at the right. To the (Continued on page 100)



A "SKY-SCRAPER" SCREEN FOR SMALL METROPOLITANS

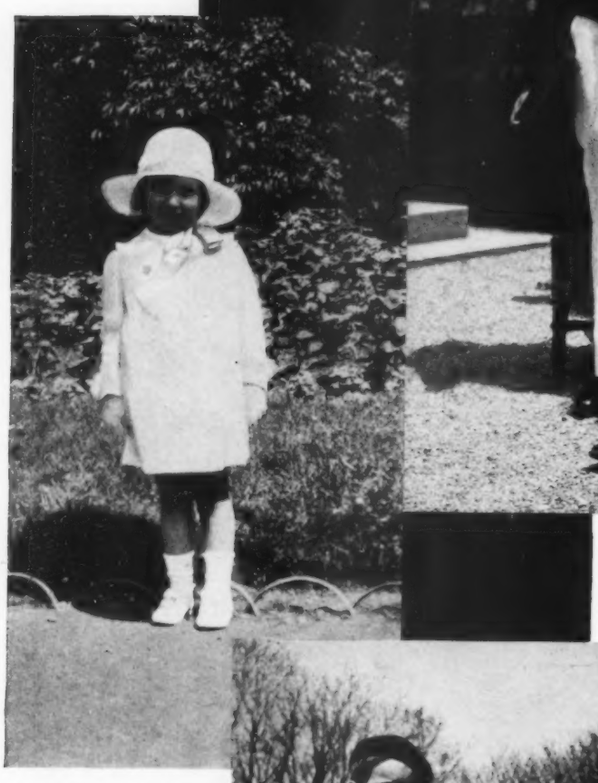
A FRENCH PROVINCIAL CHAIR

• At the top of the opposite page is an Early American setting for the important nursery meal. The bowl is Italian pottery; from Lord and Taylor • The maple secretary at the bottom of the page is piled with books and toys; maple antique chair. The lamp is china and the ink-well pewter; Childhood • Any nursery would be more interesting if it included the screen above. The three-legged stool has a hooked mat; rag rug; Alice Starr • Above at the right is a tiny chair with a rush seat and a plum-and-blue linen cushion; from Young Books • A unicorn graces the batik panel at right, and the antique Swiss toy chest is painted in rose and gold; flannel duck; wax doll; Children's Centre

Martinus Andersen

A TOY CHEST LESSENS CONFUSION

CHRISTIAN AND HÉLÈNE DE FELS



YOLANDE DE GUERRIF
DE LAUNAY

PHILIPPE AND EDMOND PONIATOWSKI

A CHILD'S LIFE IN PARIS

By THE DUCHESSE D'AYEN

FRENCH children live in a paradise of which Nanny is the guardian. Nanny is English, of course. She does not wear a nurse's uniform, but a nice, tailored suit, in dark blue or dark grey, and white apron-dresses in the house, with a cozy English feeling about them and a secret superiority to fashion. You feel, in front of Nanny, that here is an Institution ever to be respected.

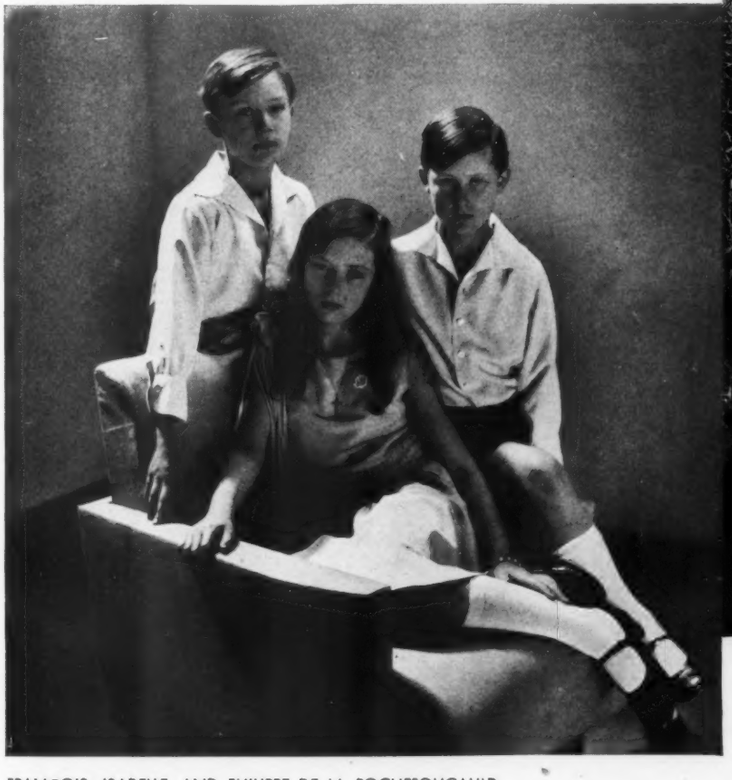
So French children say their prayers and ask for Mama's permission in English, and no wonder if they have to work ever so hard after that to understand the terrible French verbs. Nanny comes straight from London, but she often becomes part of the family and, after bringing up her first child in France, is asked to nurse the cousins, the nephews, and any small relative whose parents have heard of her perfections.

Swiss nurses also are found to be excellent; they are trained at La Sœur Mathilde's establishment at Bâle, and they take care of baby's bottles and soups for the first two years. The old-fashioned and rather barbaric use of wet-nurses, who nearly always came from Brittany, has practically disappeared. Though

Mama agrees with Nanny's experience and final decisions, they both discuss the child's menu together, and, certainly, this system develops his growth. The average height of a well-cared-for French child is greater than it ever was.

Shopping for the children takes up much of Mama's time, though, of course, a great deal of sewing is done at home, and Nanny, on her way back from her holidays in England, brings coats, shirts, woollens, and smocks, so easy to get or even to order from London, if you send the right measurements. In Paris, at Au Gagne-Petit, you can find charming children's linen. Fairyland and Les Mille et Une Nuits make lovely, fine lingerie dresses and petticoats. Marie et Marie-Laure, rue de la Pompe, have the best smocks for little girls and flannel trousers and silk shirts for little boys under seven years of age. Marie-Anne, rue de Miromesnil, offers sweet and simple suits for two-year-olds. Jones, the big shop in the avenue Victor-Hugo, has good woollens, cotton shirts, socks, gloves, and underwear accessories. And at Jones et Fils, avenue Malakoff, you can find excellent small boy's coats and suits. Old England and the Grande Maison in the rue Auber are indispensable for boys over nine. Get party dresses and smart coats for your little girl from Lanvin's and Callot's children's departments and also from Mignapouf and Marcelle Belin. J. Billioque shows charming models, and Madame Guichard, rue d'Uzès, will come in answer to a telephone call and propose to you the right thing, if you are too tired of shopping. Remember, (Continued on page 101)

(ABOVE) CYNTHIA BALFOUR
BRENDA AND ROY BALFOUR



FRANÇOIS, ISABELLE, AND PHILIPPE DE LA ROCHEFOUCAULD

J. BILLIOQUE • LANVIN • J. BILLIOQUE • CALLOT

• J. Billioque, a talented couturier for children, broadens small shoulders by a well-cut cape on this smart coat of water-green cheviot • Lanvin uses the same arrangement of seams for this sapphire-blue *natté* woollen coat, "Colin-Maillard," that she uses on mother's coat • J. Billioque made for the six-year-old clutching her doll a sage-green velours de laine coat with raglan sleeves, a yoke, and unusual seaming • Callot sticks closely to the traditional in making the small boy's overcoat. Variety is introduced in the belt and two wide box pleats

SMALL PARIS PUTS ON TINY CAPES AND YOKES

NEW FABRICS FOR SCHOOL AND THE PLAY ROOM

• The young Parisian absorbed in the Mother Goose tales wears J. Billioque's green silk piqué dress with godets and white linen trimming • Marcelle Belin appropriates red-and-white checked tobralco for the dress with the shirring. The collar is of white handkerchief linen • J. Billioque makes a clever school dress, "Côte d'Azur," with a rose wool tussur skirt buttoned to a blouse of toile de soie in the same shade • Mignapouf's frock, "Madelon," is of beige *natté* woollen with pleats from shoulder to hem, which are held by bands of various lengths

J. BILLIOQUE • MARCELLE BELIN • J. BILLIOQUE • MIGNAPOUF

TWO MODELS FROM LUCIEN LELONG

MIRANDE

BLOUSES ARE WORN ALL DAY LONG

• Lucien Lelong likes soft jersey for sports blouses, and he brings a refreshing note to the ochre-beige one, "Blaise" (shown left, above), by putting lines of tucks on the collar and cuffs and in a geometrical pattern on the bodice. The sleeves are set into square armholes

• Lucien Lelong's blouse, "Estérel," right, above, is of a becoming moss-green jersey. The vest with its tailored collar and the simple cuffs are of white piqué—the jersey-piqué alliance being an excellent one. Both this blouse and the one shown beside it tuck in and are belted at the waist-line

• Mirande decorates a topaz-yellow crêpe de Chine blouse, "Boule de Neige," with lines of faggoting. The cut of the sleeves gives a loose effect, and the neck-line is draped and tied. Maria Guy's hat, "Une Touche," is of dark brown plush with vividly coloured quills

TWO MODELS FROM AUGUSTABERNARD

NEW BLOUSES TIE OVER THE SKIRT

• Augustabernard suggests this dull white satin blouse, "859," for wear with a black-blue velvet suit. The blouse is tucked in, but a loose bow in front softens the waist-line and adds a little more formality. The Rose Valois hat of dark blue velvet and white grosgrain is an effective link

• Augustabernard goes to the extreme of femininity in this white chiffon blouse, "Frivolité" (right, above), with groups of fine hand-sewed pin tucks and a bertha collar scalloped at the edge. A narrow belt of the chiffon is worn over the skirt. The draped and shirred velvet toque is from Florence Walton

• Schiaparelli uses very vivid blue tussur for this simple sports blouse, "711," which is, of course, a tuck-in. Tiny gathered tucks at the neck-line give fulness in front. The narrow neck-band forms a little standing collar, and a narrow band buttons down the front of the model

SCHIAPARELLI

FOUR MODELS FROM VIONNET

VIONNET WRAPS

HER COATS AND DRESSES

• Vionnet's master hand is seen in the beautifully cut hip-line of this pale grey-green French twill coat-dress. The long scarf is tied at one shoulder to suggest a one-sided effect; from Altman
• A one-sided shawl collar of Persian lamb—which continues to be the outstanding fur trimming—accentuates the slender line of this black woollen coat. The wide cuffs are important; from Bendel
• The wrapped, one-sided effect asserts itself again in this Vionnet dress of beige silk crêpe with a buttoned closing; Lord and Taylor
• The tweed coat for general wear has also succumbed to the wrap-around idea. This Vionnet model of beige tweed is snugly belted at the waist, has a leather belt, and beaver collar and cuffs; Lord and Taylor

LANVIN · CHANTAL · BRUYÈRE · MAGGY ROUFF

• Lanvin ends the coat of this dark green basket-weave woollen ensemble at three-quarters length. The sun-ray treatment on the dress and coat is very new, and beaver is used for trimming; Lord and Taylor • Chantal believes in brevity for the jacket of this blue, black, and white tweed suit. The high, scarf neck-line, the shirring on the skirt, and the blue crêpe blouse are smart; Saks-Fifth Avenue • Bruyère's soft black woollen ensemble introduces a new note in its upstanding collar of stiff grosgrain. The seven-eighths length coat is fitted, and the blouse is of white jersey; Saks-Fifth Avenue • Maggy Rouff's suit of warm red-brown woollen has a cleverly fitted jacket, pleated skirt, bolero blouse, and chiffon tie; Lord and Taylor

ENSEMBLE COATS WILL VARY IN LENGTH

PAQUIN - BERGDORF GOODMAN

Paquin's distinctive suit has the new silhouette of the season, a long, slightly flared line broken by a band of fur at the hips. The fur is blue fox, the fabric imported brown tricot broadcloth—a chic colour combination

BERTHE - BONWIT TELLER

Berthe puts a peplum of black galiak fur on this black railykasha suit and scallops the fur amusingly. The jacket is cut in a new length. The tunic blouse is made of black-and-yellow dotted crêpe de Chine

SAKS-FIFTH AVENUE

Rodier's black railykasha and black Persian lamb fur—which has not lost any of its smartness—are used for this formal suit. The collar is especially becoming worn with a beret. The blouse is of off-white satin

MORE FUR MAKES WINTER SUITS MORE FORMAL

WORTH - BONWIT TELLER

Worth emphasizes the chic of black velvet in this very new evening wrap made without sleeves. On cold evenings, however, it may be converted into a practical and warm cape. Silver fox forms the trimming

EMMETT JOYCE

Vine-green velvet lines the three-quarters length coat of this green-and-silver sheer lamé ensemble. The slightly dolman sleeves are very full, and the flattering collar is of beige fox; Emmett Joyce

LANVIN - SAKS-FIFTH AVENUE

Lanvin, too, uses velvet—this time, ruby-red Lyons in a distinguished long evening wrap with a fitted waist and a dipping hem. Wide bands of black fox accent the elegance that is essential this year

A LAVISH USE OF FOX ON EVENING WRAPS

PARIS NOTES

ON THE SUMMER SEASON

THE courtyard of the Ritz at lunch time looks as if a flock of magpies had settled there. Every one is wearing black with white, white neck-lines, white blouses with black suits, white hats. So fresh looking—it is a miracle that they stay so clean! Mrs. Michael Arlen wears a toque of soft white straw; the Princess Pignatelli, Agnès's crocheted-string stocking cap, with her black coat and white scarf, tied in front, from Schiaparelli. Who can that be, so chic in a black crêpe suit, with many strands of pearls around her neck and the little close toque of shirred white velvet from Patou that one is seeing lately? That charming little hat of soft, draped black straw, with the ends of the little white straw ribbon around the forehead tacked up on the crown, is from Marie-Christiane.

• There are no prints, to-day, because it is a bit chilly and looks like rain. The Augustabernard coat-dress, with a low, rounded tunic flounce edged with white piqué, is seen everywhere, while, as for Chanel's black suit with the notched edges and white piqué vest—it seems as if every one owned one. One can not keep up with Reboux's turban shirred into the grosgrain parting at one side. It is seen in every conceivable fabric and combination. It's the real Ford of the season. Princess Ilyinsky wears it in grey and white. It is excellent in black-and-white crêpe and is also terribly smart in all-white jersey.

• What would we have done without our little suits, this season? There have been so many rainy grey days when they were just the thing—in light woollens or in heavy silk. One from Augustabernard is of dark blue crêpe with a fullish jacket and navy-blue leather belt, and the new type of sailor hat with its straight brim worn at an angle looks very chic with it. Flamenga, sprinkled with tiny white dots on navy-blue or black, is a favourite material for suits. Mrs. André Lord wears one from Mirande. Speckled wool voiles also are very much liked. Mrs. Carroll Carstairs wears Molyneux's sheer voile ensemble in navy-blue, with the fine white hair-line stripe, that looks so cool and fresh.

• Everybody seems to have had the same idea, this first bright sunshiny day, of coming to Armenonville for lunch. And how amusing to see those girls in riding-habits lunching with their friends in printed dresses—much more fun to lunch here than to go back into town and change. Prints look right, out here (Continued on page 98)

• The Marquise de Paris attended a concert in this Augustabernard grey-green ensemble • Chanel's black tulle dress (above), with vertical ruffles, and her velvet jacket trimmed with ermine were worn by Madame Barrachin • The Comtesse de Zogheb's white lilies and black gloves (right) form an effective contrast • Madame Jacques Lacloche's white lace dress is accented by red roses and rubies • The cape of this Worth dress (extreme right) is shirred onto loops of rhinestone and onyx

• The black-and-white ensemble at the left in the group below combines Chanel's suit and Agnès's felt hat with quills • A reddish-brown suit has a chiffon blouse in autumn colours; wide brown straw hat • Chanel's coat-dress, at the right, below, is in reddish-beige; piqué collar; beret of beige and white grosgrain

• At a recent dinner, Princess Ilyinsky (left) was seen in Lanvin's beautiful picture dress of deep red damask, with the double peplum • Madame Alzaga Unzue (above, left) wore, recently, a frock of mat black crêpe, with a skirt of wide pleats and a bodice of horizontal folds. Her pendant brooch was of emeralds and diamonds; her corsage, three real red roses • Augustabernard's white fringed dress (above, next to left) was chosen by the Comtesse de Munoz and accented by a green bag, green slippers, and a black-and-green handkerchief • The night of her party, Mademoiselle Chanel (above, next to right) wore a white satin dress. On one arm, she wore many single bracelets of sapphires, rubies, diamonds, and emeralds • Schiaparelli's light jacket with the dark dress (above, right), in black and white crêpe, was seen at the Théâtre Pigalle. Its wearer wore three gardenias and carried a lace and ivory fan

JEAN PATOU

Huyningen-Huené, Paris

THREAD LACE FOR EVENING

A charming and practical dinner-ensemble, Patou's "Ghislaine," is of finely patterned thread lace, in a becoming shade of grège. The bodice has an attached bolero, and the skirt gains fulness through circular cut. A two-thirds length jacket with sleeves completes the costume. The short diamond necklace and bracelet are from Van Cleef and Arpels

TAME SPORTS

BY EMILY KIMBROUGH WRENCH

I consider myself a sportswoman, and yet there are some who question it. I intend here and now to prove to these doubters my qualifications.

It is true that, in tennis, I take only those balls tossed gently and directly at me, but the scurrilous report that I hold my racket in both hands is uncharitable. I can swim fifty strokes, if I count, and no one splashes near me nor interrupts, and the fact that I have to put one foot on the bottom to turn myself around is irrelevant. I can also ride, and would, were it not for the severe discomfort of biting my tongue whenever the horse goes out of a walk. These sports, however, I simply take in my normal stride, as we say; my more spectacular achievements are in a specialized group, sometimes, and all too often, referred to as "Tame Sports."

CROQUET IS A TEST OF TEMPER

Croquet is one of these. Not the refined game laid out in your trivial American fashion, with two wickets close together at each stake, but robust English croquet where wickets are the length of the field apart, each surmounted by a candle for playing after dark. I have seen men approach this game with that air of tired superiority so endearing to their wives, reach a peak of nasty temper, and end the game ready to cry. A friend of my husband's in England is very modest about his War record and excessively reticent and ill-tempered about an ugly scar over his eye acquired during the War. The first is a common trait, but the latter is due to the fact that he got the scar while on leave after weeks at the front, by hitting himself with his own croquet mallet in an over-vigorous and ill-aimed shot. I play the game very well.

THE DART-THROWER FEELS LIKE SITTING BULL

Ping-pong is another game in which I fancy I carry my weight, as I believe they say. Not your rowdy smash, bang, cut, and slice ping-pong that I dislike. But a good, steady match of keep-the-ball-in-the-air ping-pong is as good a game as can be found anywhere. After-dinner ping-pong is really great fun. Your guests line up single file in teams at each end of the table, stepping to bat, so to speak, for one hit, then relinquishing the racket and place to the next in line for the return shot. With the same sort of thing going on at the other end of the table, crowding, pushing, and a good deal of pleasant confusion and general ill feeling can usually be counted on.

SPRINGING ALONG ON TENNIS SHOES

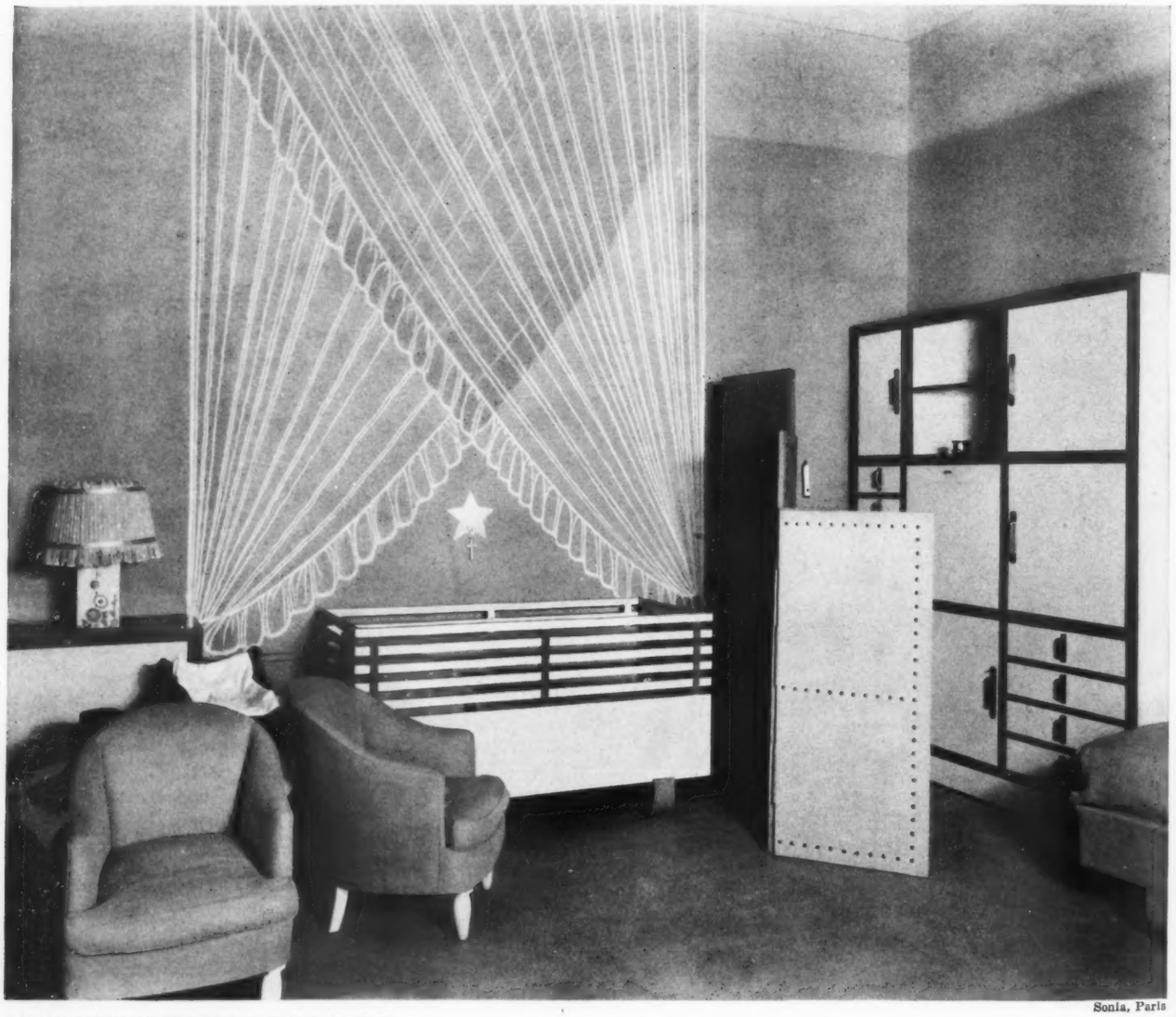
Another favourite of mine is deck tennis on the lawn, though my apprenticeship at it is still a bitter memory. I was on my way to Europe and travelling alone for the first time in my life. I was approached by that eager band of sports promoters always to be found on board and signed up to play in the deck tennis tournament. I went up to the boat deck feeling very fit, springing along on my tennis shoes in what seemed to me the best sporting manner. The entire ship had turned out to see the match, and I could not have been more pleased. I drew first serve. The ring sailed from my hand, and then, like a homing pigeon, made an arc like a boomerang's and lighted at my feet. My second shot winged an officer at the other end of the ship, on the second-class deck, whizzing his (Continued on page 88)

A FRENCH REVOLUTION TAKES PLACE IN DAY AND NIGHT NURSERIES

• The photograph below shows a child's bedroom in the house of Madame Raymond Patenôtre, in Paris. The walls are painted in various tones of rose, and, as a backdrop for the little bed, a large window has been painted on the wall, showing white chiffon curtains opening on a blue sky in which a large silver star twinkles. A real window has white dotted chiffon curtains. The furniture is painted with white and rose enamel; the chairs are covered with heavy rose linen; and the rubber floor covering is in grey and rose

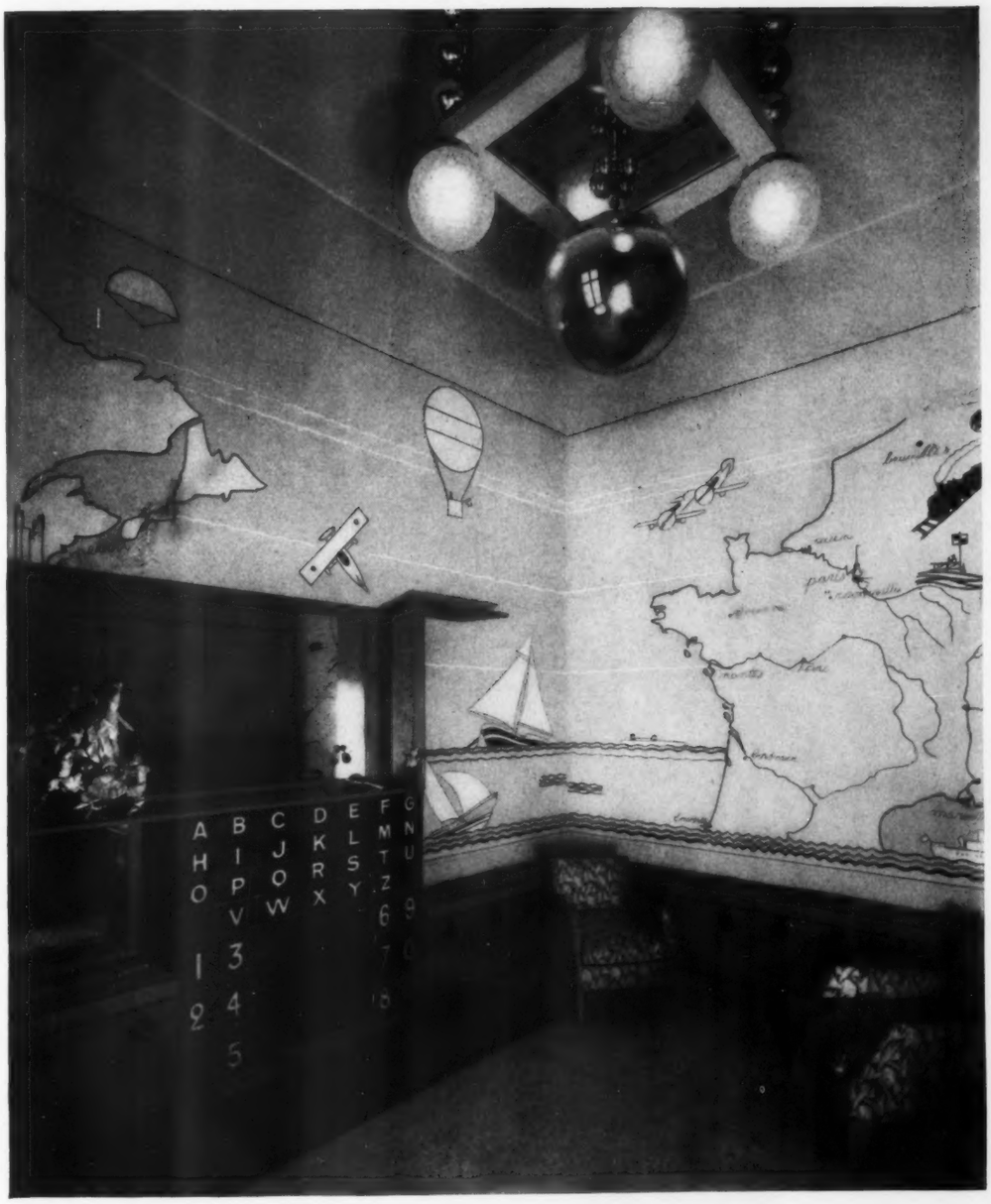
• The play room in the same house, shown on the opposite page, is a harmony in blues. The walls are decorated with a conventionalized map of the world. The fireplace gives the effect of having been built of large toy blocks in dark blue and white. Around the sides is a built-in cushioned bench in which playthings are kept. The amusing chandelier is made of large blue and silver balls; the rubber flooring is in grey and blue. Both of these rooms were decorated by Alice Courtois

• The modern French rug for a nursery, in the lower photograph on the opposite page, is called "Jouets" and has conventionalized toys in white, rose, black, brown, and green, against a blue-and-white ground. It was designed by V. Boberman and executed by Dim, in Paris



Sonia, Paris

A SMALL PARISIAN'S BEDROOM IN TONES OF ROSE



THE WORLD ON THE PLAY ROOM WALL AND MODERN COVERINGS ON THE FLOORS

Sonia, Paris

NANA • TOTS TOGGERIE

• On the opposite page, the child behind the linen poke bonnet wears a pale yellow handkerchief linen frock with tiered scallops piped in blue. Her bonnet is scalloped, also; Saks-Fifth Avenue
• The older girl likes the cool simplicity of her pale blue gingham dress and jacket, trimmed with blue-and-white gingham; Franklin Simon. The white buck shoes are perforated; from Frank Brothers

• The blond young person with the nosegay in her hand, above, is wearing a blue linen frock trimmed with white bias banding. The sleeves are charmingly infinitesimal; from Nana, Ltd.
• Her playmate's summery frock is of white cotton voile with green embroidered dots and green piping; Tots Toggerie. The rough straw hat has a pink, green, and blue braid band; Saks-Fifth Avenue

• The croquet player looks the perfect sportsman in a white shirt, duck trousers that are very English, and a blue-and-white belt; Rowe Shop, Saks-Fifth Avenue; brown moccasin shoes, Best
• His young brother is cool and comfortable in a yellow cotton broadcloth suit buttoning on each shoulder. The hat is of stitched broadcloth to match; De Pinna; white elk hide sandals; Best

Steichen

SAKS-FIFTH AVENUE • DE PINNA

Steichen

SAKS-FIFTH AVENUE • FRANKLIN SIMON

LITTLE AMERICA WEARS SIMPLE COTTONS AND LINENS

ONE of the pleasant things about children's fashions is that they change very little. They are always simple, in any season, and such qualities as brevity, durability, and the ability to launder are assets, year in and year out. White is invariably charming for little girls—and for big ones, too,—as the photographs on pages 56 and 58 demonstrate. Yellow sometimes surprises one by making the wearer look "washed out," but, when it is becoming, nothing is smarter. The neck-line is the determining factor in becomingness, in clothes for both little boys and girls. For most small costumes go under a sweater with great frequency, since cottons and linens are worn all the year round and short sleeves are increasingly in evidence. Often, the most charming little frock loses its good lines when a sweater is slipped over it. Usually, a well-cut little collar is the surest means of keeping a frock from getting awry at the neck.

Good rules to follow are—that children should wear as few clothes as the weather permits; that frocks and small trousers should be be as short as looks well on the wearer; that a hint of fussiness should be avoided like an exposure to measles and that trimmings should be confined to such simple ones as tucking, smocking, scallops, and piping.

THE GREAT WHITE WAVE

FOR THE EARLY 'TEENS

• Young as she is, the budding sportswoman at the left below knows that white is the most effective on courts or links. Her one-piece shantung frock has tucked detail at the waist-line and a pleated skirt. Her tailored, fitted jacket is of blue flannel, belted in the front. Her stockings are of sheer lisle, in sunburn tone, and her stitched moccasin sports shoes are in the traditional brown-and-white combination; from Best

• The tuck-in shirt and separate skirt is another winning costume in junior sports events. Jacquard shirting is used for the model, shown right, below, and with it is worn a hat of white panama with a black leather band, and black-and-white shoes; from Best

Steichen

MODELS FROM BEST

FRANKLIN SIMON

Fourteen isn't too young to wear an ankle-length party frock, when it is as unsophisticated as this pale pink mousseline de soie frock with small blue flower embroidery. The sash is of pink and blue grosgrain ribbon, and the puff sleeves and tiers lend an old-fashioned charm to a modern frock; Franklin Simon. The simple coiffure for a young girl is by Charles Bock

LORD AND TAYLOR Steichen

When one is thirteen, as is the young lady at the left, one's party dress ends about three inches above the ankles. This picturesque dress is of tucked white cotton net, a revival of 1930 that seems to have had the interest of young girls at heart. The double cape collar and the corsage of white violets at the normal waist-line are two very effective details; model from Lord and Taylor

WHERE ARE THE FRÄULEINS OF YESTERYEAR?

THE BUSTER BROWN ERA

THOSE PATENT LEATHER BELTS

WE, who so lately were the far-famed younger generation and had books written against us, feel plunged into our dotage when we behold the extreme youth of to-day. These children astound us with their chic and appall us with their sophistication. While applauding their omniscience and marvelling at their poise, we ask, what sort of a Yôunger Generation are these present-day infants going to grow up into?

For we were pretty sophisticated ourselves in our heyday and knew rather thoroughly that phantasmagoric miscellany of information known as our "stuff." And yet, when we pause to recollect the shocking innocence concerning clothes that was ours, the dowdy and unappealing garments in which we were clothed, we can only shudder.

We made our little mark as Bright Young Things in flannel petticoats, no less, and leather tam-o'-shanters, and, dreadful thought, guimpes! Roman sashes of every hue encircled our world-ignorant little middles, and we went every Thursday to dancing-school in velvet dresses that came to our knees, with our hair flowing down our backs from under a black velvet bandeau, in careful imitation of Alice in Wonderland.

Who does not remember the doubtfully blessed days when we wore that species of undergarment known as Ferris waists, from the yellow bone buttons of which hung suspended white handkerchief linen drawers, edged with embroidery? Who, having once been encased in Buster Brown garters, could lay claim to knowledge of the world or pretend to understand Einstein?

We even took a certain pride in the very horror of our clothes. We vied with one another for the honour of owning shoes with the floppiest tongues or for having the loudest plaid in town woven into our serge skirt. The girl who had the noisiest and reddest cherries or the largest assortment of field flowers on her broad-brimmed leghorn hat was an object of definite envy. Mention of these hats should not be dismissed without a nostalgic word about the elastics that clamped them to our addled little pates—those elastics, black or white, that one snapped against one's fat chin or sucked, behind

DICKIES, TAMS, AND OTHER ATROCITIES

A GUIMPE AND FRILLS FOR "DIABOLO"

THE LITTLE LORD FAUNTLEROY MANIA

the governess's back, until they hung limp and lifeless and were knotted in sundry places in an attempt to make them still of use.

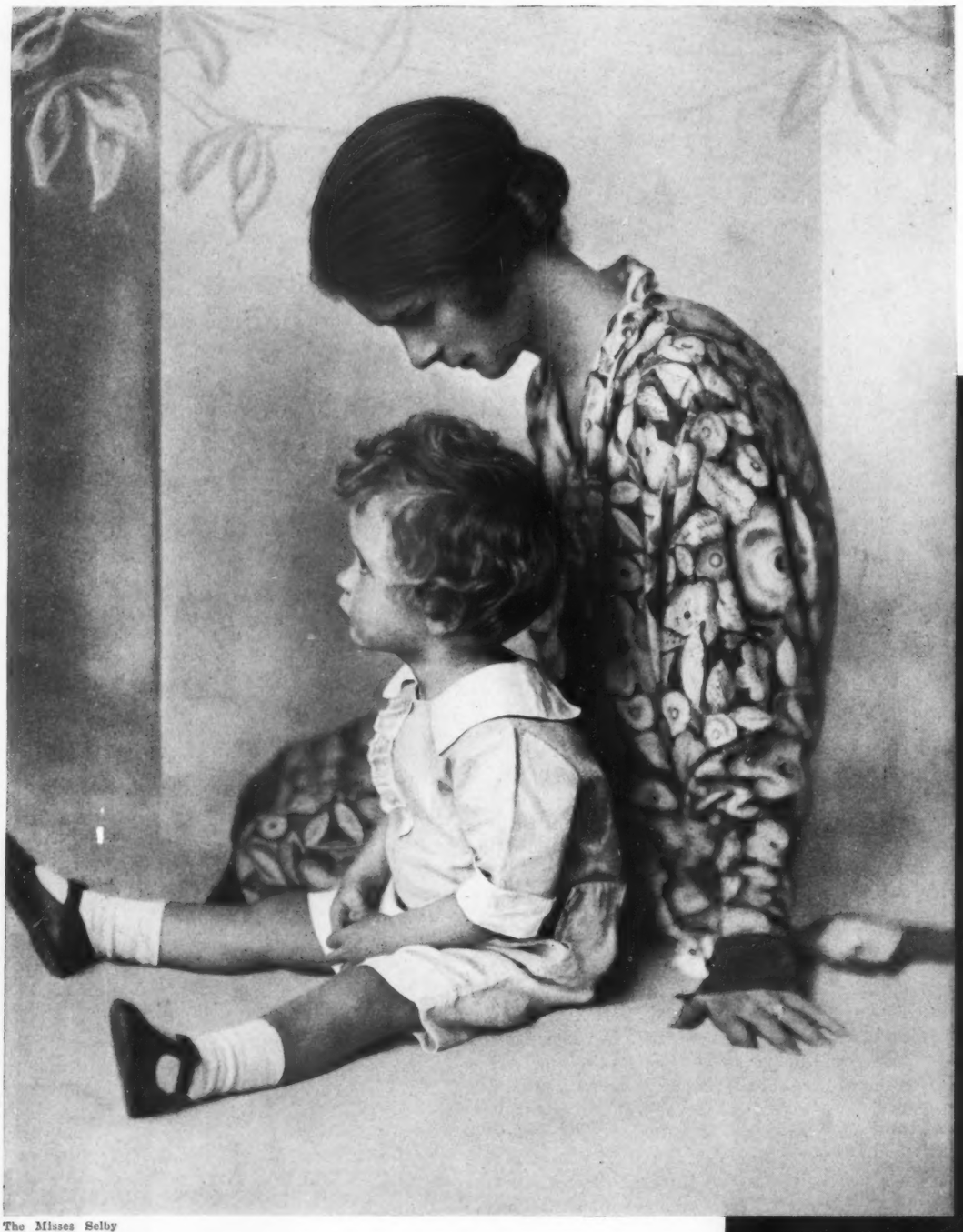
Like the sudden and dreadful recollection of a deed done long ago, and ill-done, comes the memory of the Peter Thompson, dreary, dismal blue serge uniform that it was. That red sailor tie, that depressing dickey—with what unerring precision they made us all look precisely and unattractively alike. Also, there were Liberty dresses, lavishly smocked, not only at the yoke, but also at our youthful waist-lines—and Shaker party capes of broadcloth with satin-lined hoods.

As for our nether limbs, instead of appearing smartly bare, they were, in days of our youth, clothed in ribbed cotton stockings, with the lumps of winter flannels underneath. Buttoned boots or high, brown laced boots finished off the ensemble in winter; sneakers encompassed our feet in summer, and our nurses tied black velvet carriage boots over our bronze kid slippers when we went to parties. Wide patent leather belts, of a sinister blackness and shininess, were worn over our striped gingham dresses, as alike as the inmates of a poorly endowed asylum for the mentally defective. The blackness and shininess had a way of peeling off in small patches, and the aiding and abetting of this natural phenomenon whiled away many a restive rainy afternoon.

Youthful hair, now so simply and charmingly arranged, was the victim of unforgivable crimes in the days when we were small and knew no better. Either it was a barette or a large and flaunting hair-ribbon, with a pompadour before. As you grew older, a second barette clamped your hair half-way down the back. Perhaps, one was led, like a lamb to the slaughter, to the vicious use of curling sticks, rags, or paper, and consequently spent a night with all the comfort of sleeping in a quarry. The best one could hope for was the Buster Brown cut or two wiry little pigtails sticking stiffly out from one's unprotesting head.

As for articles of purely frivolous adornment, there were lockets, preferably heart-shaped, which hung from a chain about our necks and thumped us in the chest as (Continued on page 96)

PARENTS HAD FANCY NOTIONS

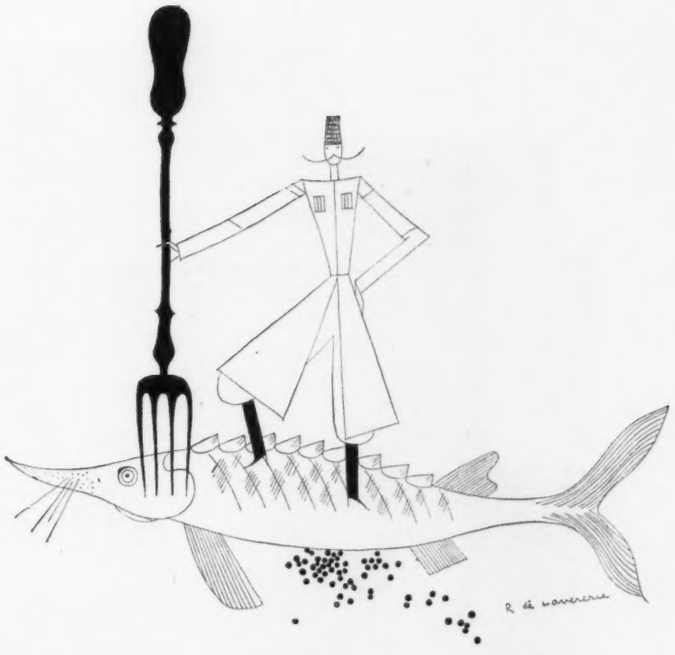


The Misses Selby

MRS. GUSTAV L. STEWART, JUNIOR

Mrs. Stewart, photographed with her small son, Gustav L. Stewart, third, is the former Miss Sarah Sage, the daughter of Mr. and Mrs. Dean Sage, of Bernardsville, New Jersey. Mrs. Stewart's sister is Mrs. Henry H. Landon. Her brother, Mr. Dean Sage, junior, was married to Miss Anne Tilney in June. Mr. and Mrs. Stewart live in Short Hills, New Jersey

ORDERING CLEVERLY IN RESTAURANTS



"NOW then, look over the menu and see what you want." The move is false; no woman likes to make minor decisions, especially in regard to food, and her opinion of you falls if you expect her to. This is your opportunity to play the host, and it's both unwise and unfair to shift your responsibilities over to your guest.

"Maître d'hôtel, what do you suggest?"

Another error; a head waiter, unless he is an old acquaintance, might quite justifiably make your question a reason for inducing you to run up a bill—an ostentatious procedure, whether you can afford it or not. It is quite right to take him into your confidence to the extent of asking whether the pease are better than the beans or inquiring about the *plat du jour,* but only after you have the outline of the meal well in hand. That is a problem that you must face squarely and alone, and it should be part of the education of every young man- or woman-about-town to know how to order in a restaurant.

To begin with, the type of your guest must be taken into consideration—actress, débutante, the girl from home, or your best friend's wife. The menu should be varied in accordance. The actress will, perhaps, crave substantial dishes, the débutante slim fare, the girl from home something exotic, and your friend's wife a memorable meal.

Gastronomy is considered by some to be one of the fine arts and follows similar rules of proportion, balance, and harmony. Lacking these, food is a dreary means of sustaining life. Moreover, there are unwritten laws, invented in France, regarding those dishes that may be eaten at lunch and those that may be eaten at dinner, as well as fundamental concepts governing the proportions of green and starchy foods. Two or three courses, if properly chosen, are sufficient for the noontime meal, and three or, at the most, four courses are correct for dinner. The secret of ordering efficiently is to order from among the dishes listed on the menu and to reduce the number of items rather than to try and save on the items themselves.

One rather hearty dish for lunch, followed by a salad and ending with coffee, is a modern and sophisticated meal; and to press unnecessary and unwanted courses on your guest is as bad form as to begrudge her sufficient food.

Luncheon is an informal, convivial meal, allowing any amount of initiative and a wide range of courses that includes such items as hors-d'œuvre, eggs, liver, kidneys, noodles, and such. Many Italian dishes, such as *gnocci,* ravioli, and spaghetti, or noodles, followed by a salad or a sweet, are delicious and different and far removed from the schedule of home cooking—which is, after all, the chief reason why you enjoy going to a restaurant.

If the weather is hot, any meal opens pleasantly with cold soup or hors-d'œuvre. After hors-d'œuvre, choose a simple, hot dish—a lamb chop, for example. It is a mistake to follow up with cold meat or a fancy entrée, as either of these is too reminiscent of the first course. If your lady is especially difficult to please, you might suggest grilled mushrooms on toast, artichoke with Hollandaise sauce, or an alligator-pear salad to succeed fish, noodles, or eggs.

For dinner, in lieu of hors-d'œuvre, which are permissible only at lunch, you may order oysters or, if they are out of season, clams. The choice of thick or thin soup should be carefully considered. Thick soups limit the variety of the *plat de résistance* to follow, as they effectively diminish the appetite. They precede fish well, in which case, naturally, oysters or clams would be redundant. Fish may thus be advisedly substituted for meat, especially in hot weather, when cold salmon or any small fish, cooked in butter, with a green salad, is appetizing.

Of great importance is the choice of sauces and dressings in relation to one another. Not more than one thick sauce or dressing should grace a menu. This requires a certain amount of canniness, as a well-chosen *filet de sole* bathed in a delicious sauce Marguery would combine fatally with asparagus Hollandaise or salad with Russian dressing. In such straits, either fish or asparagus should be cooked in plain butter, or the salad should have French dressing. Thick soup, for the same reason, excludes all thick sauces to come.

If a duck or bird is chosen as the principal course, in preference to fish and meat or chicken, it may be accompanied by potatoes and vegetables. In France, salad always is eaten with chicken or, failing that, vegetables in salad form. Hot meat should never be eaten with salad, although cold meat and salad are a good combination. Salad, according to American custom, is often eaten as a separate course and may conveniently (Continued on page 90)

THE MISSES
PHYLLIS ANN AND JANET ADAMS
MISS LISA STILLMAN POLHEMUS
MASTER HENRY MARTIN POLHEMUS

MISS EVE MORTIMER

MISS PRISCILLA SAINT GEORGE AND HER GREAT-GRANDFATHER, GEORGE F. BAKER, ESQ.

Miss Eve Mortimer was photographed at Tuxedo Park. She is the daughter of Mr. and Mrs. Stanley Grafton Mortimer and a niece of Mrs. David Wagstaff

Miss Priscilla Saint George is congratulated by her great-grandfather, Mr. George F. Baker, upon her fine horsemanship

The Misses Phyllis Ann and Janet Adams, Miss Lisa Polhemus and Master Henry Polhemus enjoy Southampton

Miss Marjorie Drexel is the daughter of Mr. and Mrs. Anthony J. Drexel, junior, of New York; photograph by Anita de Bragança and Josephine Herrick

Master Duncan Ellsworth, junior, son of Mr. and Mrs. Duncan Ellsworth, plays on the sand of the Southampton beach

Miss Joan Davisson, daughter of Mrs. Paul Pryibil, of Lattingtown Road, Glen Cove, plays tennis at the Nassau Club

Miss Ann Frowert Haggerty, the daughter of Mrs. Louis de L'Aigle Munds, was photographed at Southampton

Young Masters Dougherty are sons of Mr. and Mrs. Graham Dougherty; photograph by Hollander and Feldman Studio

THE VERY MUCH YOUNGER SET

(Top) MISS MARJORIE DREXEL
(Middle) MASTER DUNCAN ELLSWORTH
(Right) MISS JOAN DAVISSON

MISS ANN FROWERT HAGGERTY

MASTERS FRAZER AND GRAHAM DOUGHERTY, JUNIOR

Drix Duryea

THE HOUSE OF ASHBEL BARNEY, ESQ., AT BROOKVILLE

A CHÂTEAU REBUILT ON LONG ISLAND

BUILT with the original stones brought over from Northern France, the house of Ashbel Barney, Esq., on Long Island, perfectly reproduces a French château of the Louis-Quatorze period. Even the site duplicates the original terrain—the weather-worn grey château being set in a thicket of dogwood-trees. As in its counterpart, two round towers restore the glamour of a mediaeval "keep," and red roof tiles contrast with the grey walls. A courtyard is laid out with gravel paths and formal shrubbery. Charles Huard was the French architect, and Pleasants Pennington supervised the construction in America.

Drix Duryea

• Chanel—light madonna-blue chiffon—smartly scarfed—skirt stitched with horizontal tucks—snug hip-line, extending in gradual flare—Wanamaker

• Yvonne Carette—printed chiffon—cream background printed in bold, gay colours—two-piece—buttoned peplum jumper—flared skirt—Bendel

• Ardanse—long-sleeved dinner-gown—purplish-blue chiffon—tiered skirt panels—cuffs embroidered with silver beads—Bergdorf Goodman

• Lelong—cape-shouldered gown—crêpe elizabeth—the new warm wine-red—smart shirred motif of the bodice repeated on the skirt—Kurzman

CHANEL

YVONNE CARETTE

ARDANSE

LELONG

DINNER-GOWNS

LELONG LANVIN LANVIN GERMAINE LECOMTE

• Lelong—dark brown crêpe de Chine—shirring accents the hip-line—bloused bodice extends into a bolero in the back—rolled collar—Kurzman

• Lanvin—light-weight woollen coat-dress—soft beige-and-brown—white linen collar, pieced in strips—belted with leather—hip pockets—Tappé

• Lanvin—black silk crêpe—contrasting one-sided neck-line movement, in white—white tie-around cuffs—crossed band treatment—Saks-Fifth Avenue

• Lecomte—fresh, bright green canton crêpe—intricately cut and pieced collar—shirring on softly bloused bodice—interesting godets—Bonwit Teller

RUNABOUT FROCKS FROM THE PARIS MID-SEASON COLLECTIONS

RIGHT

WRONG

Barnaba

VOGUE FILMS

A LESSON IN CHIC

If a certain woman has an Ardanse evening frock of black lace, what shall she add to make the total of herself, the dress, and accessories equal a success? If she's a bad sartorial mathematician, like the young lady on the right, she may add a bunch of irrelevant orchids, intricate bracelets, earrings and necklace of coloured stones, and slippers whose silver kid trimming has no relation to the dress. Simple shoes with buckles, diamond bracelets and necklace are good adding. Costumes and accessories on these two pages from Saks-Fifth Avenue

ADDITION AND

SUBTRACTION OF ACCESSORIES

Let x equal the chic of an Augustabernard suit of grège wool, accented by black breitschwantz. What additions achieve the total of smartness? Not a fur made fussier with gardenias, nor inappropriate beige snakeskin shoes and bag, nor hand-stitched sports gloves. Subtracting the fur and adding black pumps and suède bag and gloves gives the right answer. This lesson in chic is shown in Vogue's Fashion Picture in the Paramount Theatre in New York and other theatres in other cities. Shops carrying these costumes listed on page 96

Barnaba

RIGHT

WRONG

EIGHT TO FIFTEEN

SEEN IN THE SHOPS

• Velveteen gives proof of its return to fashion in the dark green frock (left, above) obtainable in sizes eight to fourteen. Pleated white crêpe de Chine collar and cuffs add great charm; from Saks-Fifth Avenue • The child in the centre wears a frock that is charming for her years. Pleated pale pink georgette falls from the shoulders; sizes six to ten; from Franklin Simon • Green chiffon fashions this ideal evening frock for a young girl, with pressed pleats in the collar; sizes eleven to seventeen; Madame et la Jeune Fille

ECONOMIZING is a game of the moment—it has its devotees, quite as backgammon or bridge. You hear of it everywhere—at the lunch table, in advertisements, in stage revues. Many people are playing it, and the better bred they are, the more amusingly nonchalant they are about it.

Many suggestions, wise and witty, have been made to the woman of limited income. And here are a few that may help in keeping down her daughter's budget.

If you follow the British traditions in dress, you will find this school a distinct help in being thrifty, for it enables you to buy out of season, and this is an excellent way of saving money. Imported tweed topcoats, Scotch sweaters, pleated skirts, and Liberty prints are not dated, so you can pick them up in March and tranquilly store them for next year without fear of their being démodé.

In the interest of smartness and economy, sports clothes should always be of the best, and this applies to children's clothes, as well as to grown-up ones. Blue chinchilla reefers, the kind with brass buttons and scarlet linings, are a good example. Best and Altman have excellent models, as have many of the other department shops. In fact, all of the good New York shops now feature very smart clothes of the English type. The inexpensive models become, in a short time, incredibly shoddy and worn. Imported ones, cut with a swagger that the copies seldom have, wear forever. They cost more, but one may pick them up out of season for half their usual price. For a small difference in the original outlay, you save money in the end and have continuous satisfaction.

Of course, the objection to good, durable clothes is the bugaboo of outgrowing, but it is possible to be clever and buy coats with raglan sleeves and deep hems. Be sure that the hems of dresses are hand-sewed, so that there will be no telltale line, left by machine-stitching, to mark your giraffe's upward progress.

Needless to say, little girls should never be made to wear clothes that are too large. Coats and dresses should always be exactly the right length to start with and adjusted when necessary. No one who has not wrestled with this problem knows how much trouble it involves, but, goodness knows, it is worth it! If one must err, it is smarter to have the dresses too short than too long; an extra inch can ruin the best-looking imported frock that ever left London. Lengths in general, of course, are governed by the height and proportions of the child, not by her age, and her mother must study

her very carefully, as she begins to grow tall, and see that the length is a becoming one. And now that belts have been set at the natural waist-line, the problem of exactly the right silhouette requires more attention than ever before. The young lady of thirteen or fourteen may be much more charming and picturesque in her party frocks this season, for slightly longer skirts carry her gracefully through the troublesome period of the first semiformal dresses. Just to the knee-cap, or covering it, is usually successful for every-day frocks at this period. Also, this season, the fitted and flared lines of older fashions have been adapted very cleverly to clothes for the early 'teens, while still adhering rigidly to the principle of simplicity.

As to bargains, much waste is committed in the name of economy, for only the wary can avoid pitfalls. When looking at a reduced article, ask yourself, "Why is it here?" "Is the neck-line unbecoming?" "Is it skimpily or crookedly cut?" "Does the collar lie flat?" "Was it passed by because it is drab and uninteresting and because each woman realized what an unbecoming

• Beige wool, with a black fleck and dot, is used in the frock at the left. The belted, raised waist-line and linen collar and cuffs are very smart. The sizes run from six to twelve; Bergdorf Goodman
• A charming daytime frock (middle) is of dark green sheer wool voile, with scalloped crêpe collar and pleated skirt; six to twelve; Bergdorf Goodman
• Dark brown jersey fashions the useful every-day dress worn by the young lady who is seated. It has a yoke in pale green and white and may be obtained in sizes eight to fourteen; from Altman
• Though the linen frock that the child at the right is wearing is in one piece, a tuck-in effect is achieved by means of a yellow top and a brown pleated skirt, sizes eight to fourteen; from Nana

• The coat at the left, for best, is of deep blue suède cloth, with a flat fur collar and a slightly fitted waist; six to twelve; Bergdorf Goodman
• Summer ermine trims that next to it, of dark maroon tweed; sizes eight to fourteen; Tots Toggerie
• At the left in the group of three is a warm beaver-trimmed tweed coat; eight to fourteen; from De Pinna
• The beige lapin sports coat in the centre has a beige shantung scarf and lining; eleven to seventeen; Best
• Belted and very chic is the rust-brown tweed coat for autumn, at the right, with its slightly fitted lines; sizes six to twelve; Bergdorf Goodman

COATS FOR COLD WEATHER

colour it is?" "Will it fit into the colour scheme of my child's wardrobe, or will it mean a new hat and coat?" Learn to recognize the heavy feeling and unnatural sheen of crêpe de Chine that is weighted with metal; learn to know serge that will go shoddy, cottony tweeds, stockings that have no elasticity.

Of two coats reduced to the same price, buy the one without fur. It is bound to be better cut and of better material. Almost certainly, you have some fur at home that will do, or the little furrier will supply you with it. Remember that for children, too much fur is not smart. It is out of scale. Moreover, only certain furs are suitable—beaver, gun-metal caracal, squirrel, and similar ones; chinchilla for trimming—in short, most of the flat furs. Happily, coats are unusually charming this year. Monotone tweed is excellent, and polo coats are returning to favour and are especially practical for the country. If a cape coat is chosen, it should have only a suggestion of a cape at the shoulders, rather than the elbow-length, flared capes seen so much in the spring.

TWEED AND KNIT SUITS

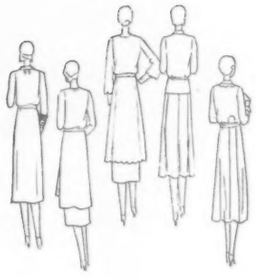
• Nothing is smarter for young persons, this season, than a well-tailored suit. The double-breasted model above at the left is of flat, nubbed brown tweed and has a pleated skirt; eight to fourteen; Wanamaker
• A blue flannel skirt is worn with a checked blue-and-white knit jumper and a blue knit cardigan, above, at the right; eight to fourteen; Tots Toggerie
• A suit of Chanel's red jersey (below), has a white jersey blouse; eleven to seventeen; Lord and Taylor
• Two-toned tweed in rust and brown fashions the suit at lower right, with its long, double-breasted coat and silk blouse; six to twelve; Bergdorf Goodman

The custom of dressing sisters alike, while it seems extravagant, may prove to be more than worth its cost. Of course, it is sometimes annoying not to be able to have Ann finish out "that perfectly good coat of Nancy's," but there are compensations. In the first place, it is smart to have your brood all alike; secondly, the psychologists are all for it, because of the suffering of those who live on hand-me-downs; and finally, an inexpensive, but effective frock, repeated three times, achieves an effect that is about six times better than three expensive, assorted models.

For instance, three blond girls, aged eight, ten, and twelve, respectively, were seen recently wearing blue serge pleated skirts and imported sweaters of blue-and-white striped cotton. The stripes were fairly wide and in a French-blue, which edged the cuffs, bottom, and V neck. Both skirts and sweaters were very well cut, and the trio looked exceedingly smart. It developed that Macy's has these sweaters, imported from Paris and sold, believe (Continued on page 92)

5357 S3448

5362 5359 5361



LONG, GRACIOUS LINES AND CONTRAST AT THE NECK-LINE

FROCK No. 5357—A pin-tucked inserted vest, bias collar, and draped cuffs with pleating lend a contrasting note to this one-piece silk crêpe frock. Designed for sizes 32 to 44

FROCK No. S3448—Canton crêpe is used for a two-piece frock with a wrapped tunic, falling unevenly on the left side, that is set on under a tied girdle. Designed for sizes 32 to 44

FROCK No. 5362—Another tunic frock of canton crêpe is trimmed with georgette crêpe. A scalloped finish is featured, as are a vest and undersleeves. Designed for sizes 14 to 20

FROCK No. 5359—Sheer woollen fashions this frock. The inserted vest with a cowl neck, the shaped collar, and cuff trimming are of silk crêpe. Designed for sizes 32 to 42

FROCK No. 5361—Contrasting collar and cuffs with a circular flare are smart details of this simulated coat-frock of light-weight woollen. Designed for sizes 34 to 46

S3447 S3446 5368

DESIGNS FOR PRACTICAL DRESSMAKING

5360 5363

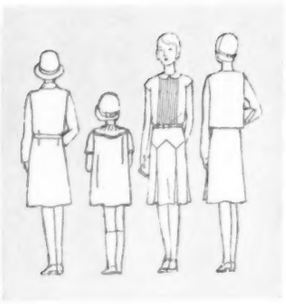
EVENING WRAP No. S3447—This unusually charming evening wrap is of sheer velvet. The upper section is lengthened by a shaped, circular flounce; raglan sleeves. Designed for sizes 32 to 42

EVENING ENSEMBLE No. S3446—This ensemble of stiff satin includes a frock, with an inserted vest and shaped lapels, and a short jacket (not illustrated). Designed for sizes 32 to 42

EVENING FROCK No. 5368—Sunburst-pleated inserts give a very new feeling to this one-piece crêpe satin dress with an interesting scarf; shaped neck-band. Designed for sizes 14 to 20

ENSEMBLE No. 5360—Wool crêpe is used for this frock and collarless jacket. The frock has a circular skirt section extending in a bib effect to the blouse. Designed for sizes 32 to 44

COAT No. 5363—This double-breasted coat of suède cloth has inserted side sections that provide a flare. There is a collar of fur or cloth and shaped lapels. Designed for sizes 14 to 20



COATS AND FROCKS

FOR SMART YOUNG PERSONS

3090 3088 3089

3082 3083 3084

FROCK No. 3082—A petal collar is a charming detail of this little one-piece crêpe de Chine frock, which is gathered to a shallow yoke, both front and back, and has short, puff, raglan sleeves. Designed for sizes 2 to 10

FROCK No. 3083—Taffeta is an attractive fabric for this sleeveless frock with a georgette fichu collar and a straight, shirred skirt. Designed for sizes 8 to 14

FROCK No. 3084—This sleeveless crêpe de Chine frock has a shaped collar and shoulder ties. There is a hand-embroidery design included. Designed for sizes 2 to 8 years

COAT No. 3090—This slightly flared coat of tweed, which is shown also on the opposite page, has a straight collar and a buckled belt. Designed for sizes 6 to 14

FROCK No. 3088—Batiste trimming is smart on this little crêpe de Chine dress with a tucked collar, a front tab, and cuffs; panties included. Designed for sizes 2 to 10

ENSEMBLE No. 3089—This three-piece ensemble is of wool crêpe and batiste. A bolero jacket, buttoned at the points, is worn over a tucked blouse. The skirt has a box-pleated front below a yoke. Designed for sizes 8 to 14

3090 3090 3087 3086

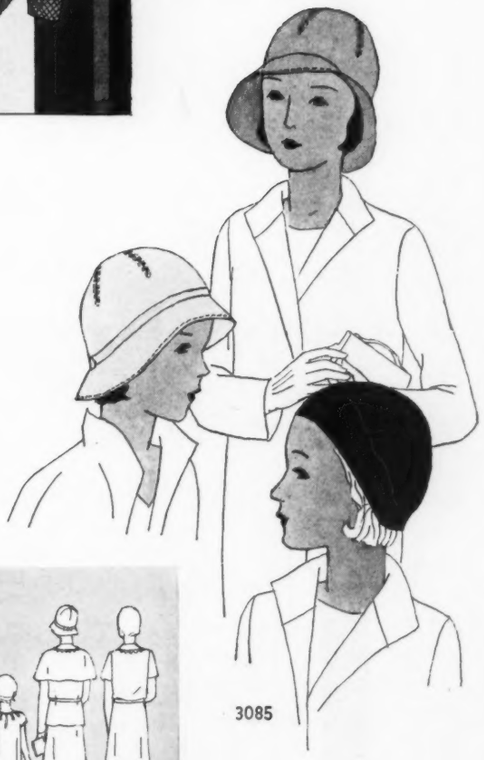
COAT No. 3090—The overlapping sections of the cape collar on this slightly flared coat of broadcloth cleverly achieve the effect of a double cape. Another version of this coat, to be made of tweed, is illustrated on the opposite page. Designed for sizes 6 to 14 years

COAT No. 3090—Velours is used for this variation of the same coat, in which the cape is omitted. This model, with its straight collar and set-in sleeves, is an excellent, practical coat for the small schoolgirl. It has a narrow belt. Designed for sizes 6 to 14 years

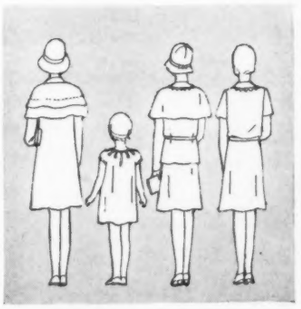
FROCK No. 3087—Shaped inserts in the front are a grown-up adaptation in this straight-hanging wool crêpe frock for a very little girl, with contrasting trimming bands and buttons and bishop sleeves shirred at the dropped shoulder armholes. Designed for sizes 2 to 10

ENSEMBLE No. 3086—This coat and skirt of tweed have an accompanying dimity blouse with a front band and a pointed frill trimming. The cape coat has a belt and patch pockets, and the slightly flared skirt also has a narrow belt. Designed for sizes 8 to 14 years

HAT SET No. 3085—Two hats are included in this set, a beret of velveteen—an outstanding type for autumn wear and a favourite with children—and a practical tweed hat with darted crown and a brim turned down all around. Designed for sizes 19 to 22 head size

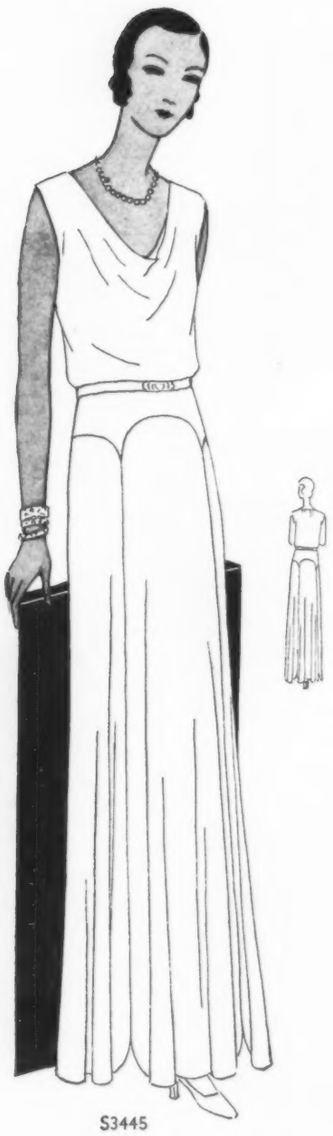


3085



DESIGNS FOR PRACTICAL DRESSMAKING

NEW SUGGESTIONS FOR THE WEDDING



S3445

5372 S3444 S3445

ENSEMBLE No. S3445—Without its jacket, sketched at the extreme right, above, this frock may be worn for dinner or dancing. Designed for sizes 14 to 20

FROCK No. 5372—Lace and chiffon are combined in a charming frock that features a cape. The skirt of lace flouncing joins a straight bodice. Designed for sizes 14 to 20

BRIDAL GOWN No. S3444—The diagonal tiers of this gown of semi-sheer crêpe terminate in a train at each side back. The blouse is surplice. Designed for sizes 32 to 40

ENSEMBLE No. S3445—A jacket with a circular peplum is worn over the frock at the lower left to form this ensemble, above, at the right. Designed for sizes 14 to 20

AUGUS

Ah! quelle saveur!

Your choice

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef
Vermicelli-Tomato

LOOK FOR THE RED-AND-WHITE LABEL

To the French belongs this glory. They consider that whatever is worthy to be the food of man is also worthy of man's highest imagination and loving artistry. To the French exquisite flavor, in all its subtle nuances, is a religion. And it is at the hands of celebrated French chefs that Campbell's Tomato Soup has been created into one of the world's masterpieces of the culinary art. Ah, what flavor indeed!

Tomatoes developed, under Campbell's tutelage, to the highest perfection for making the soup for the connoisseur. The pure, tonic juices, the luscious tomato "meat" in a smooth, ingratiating puree, enriched with choice creamery butter. The ultimate refinement in the seasoning, of course. Such a soup as lingers vividly in your memory, as a gay and happy event in your appetite's little world. And it's but one of 21 — a complete cycle of all the leading soups of the world—in the true Campbell's manner. 12 cents a can.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

DESIGNS FOR PRACTICAL DRESSMAKING

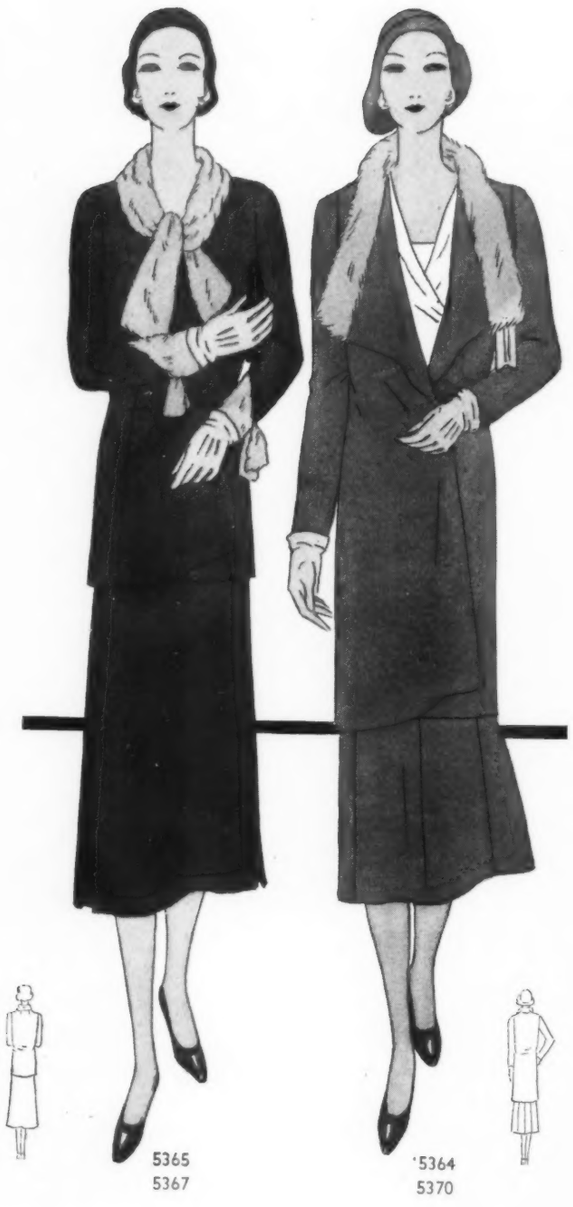
5366 5371

• BLOUSE No. 5366—This silk crêpe blouse has a scarf cut in one. Designed for sizes 14 to 40

• BLOUSE No. 5371—Tucking and a jabot trim this blouse. Designed for sizes 14 to 42

• BLOUSE No. 5373—A softly draped front and long sleeves are featured on this chiffon blouse, with shirrings at the shoulders and above the cuffs. Designed for sizes 14 to 44

• HAT AND SCARF SET No. 5374—The set includes a beret and a scarf of novelty jersey and a velvet hat with a sectional crown and a brim. Designed for sizes 21, 22, 23, 24



5365 5364
5367 5370

• COAT No. 5365 SKIRT No. 5367—Monotone basket-weave is smart for this coat with a tied scarf collar and novel cuffs of fur. The skirt has inverted pleats at the sides. Coat designed for sizes 34 to 46; skirt, 26 to 38

• COAT No. 5364 SKIRT No. 5370—Here, a straight coat and a flaring skirt of suède cloth combine. Designed for sizes 32 to 44; skirt, 26 to 36

THE SUIT COSTUME FOR AUTUMN

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 103

Silver . . .

IN DESIGNS TO COMPLETE YOUR DECORATIVE PLAN

A thoughtfully related decorative scheme distinguishes the most gracious of modern homes. From the architecture of her house, to its furnishings and appointments, the discerning hostess carries out a consistent and harmonious effect. And now . . . this same discriminating good taste may be exercised in the selection of her tableware, for TREASURE Solid Silver is designed in all the accepted decorative styles, whether Early American, Early English, Georgian or Spanish. Each pattern is STERLING, of course . . . a standard of taste and gracious living that needs no comment.

There is a jeweler in your city who sells TREASURE Silver; he will be glad to show you the various lovely designs in this Sterling tableware. You will be interested in receiving "The Modern Way to Choose Your Silver" . . . the new TREASURE booklet, describing in fascinating detail how you may select your silver to harmonize with the decorative ensemble of your dining room. A copy will be forwarded promptly if you will kindly address your request to Department A1.

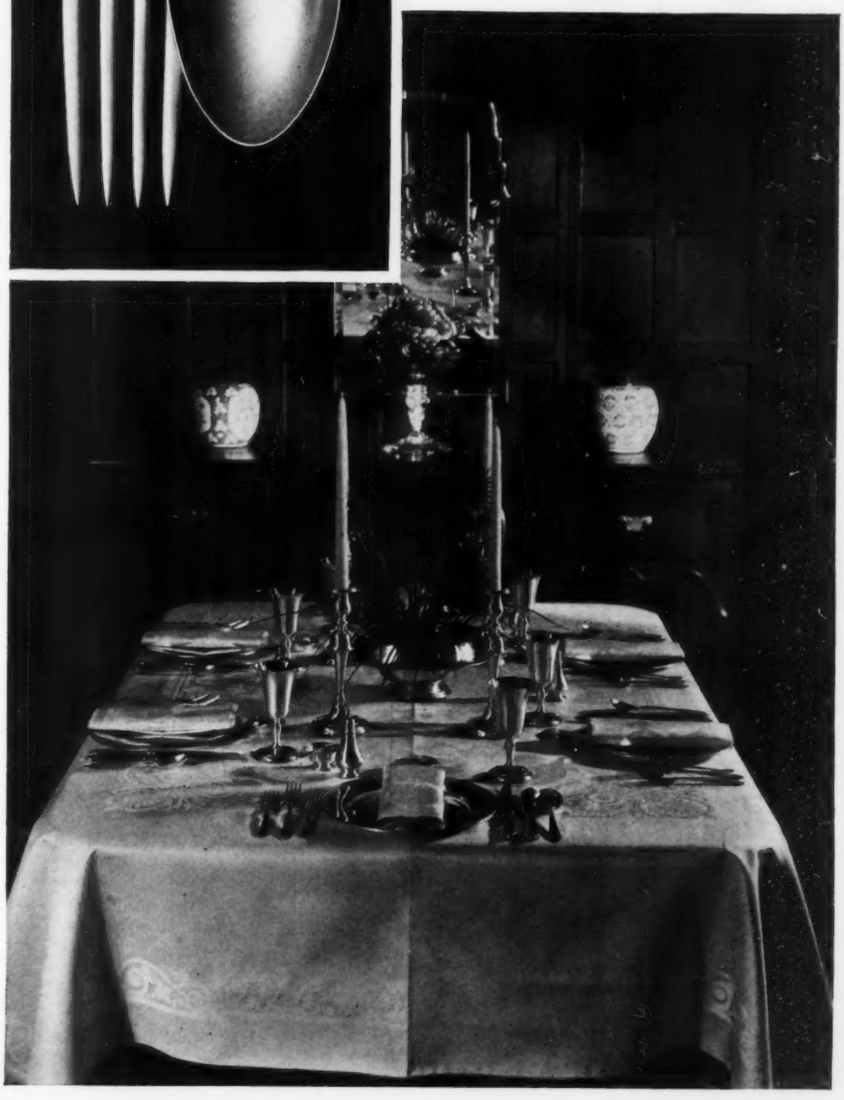
THE MODERN WAY TO CHOOSE YOUR SILVER

"Treasure" Solid Silver
STERLING 925/1000 FINE
TRADE MARK

ROGERS · LUNT & BOWLEN CO.
Silversmiths — Greenfield, Mass.
Member of the Sterling Silversmiths Guild of America

MARY II—WILLIAM AND MARY

With the Early English dining room . . . or the closely related Colonial type of interior . . . the Mary II and William and Mary designs are in perfect accord.



HOURS
of this....

and this....

and this....

WASTED
by neglecting a minute for
THIS

Often all the efforts made to attain a dainty, lovely appearance are undone by ruinous, tell-tale moisture spots on a beautiful frock.

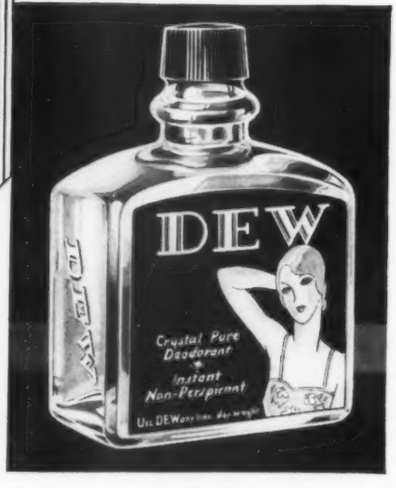
It's so unnecessary, too, for just a minute devoted to DEW will keep excessive perspiration from accumulating and leaving its ugly mark on clothing.

This crystal-pure deodorant and instant non-perspirant may be used often and at *any* time of day. DEW will not irritate the tenderest skin or injure the most fragile fabrics when the simple directions are followed. It stops perspiration instantly.

DEW preserves your freshness, loveliness and charm. It protects your garments from costly discolorations. It is colorless and unscented. You need not hide *this* bottle.

DEW'S beautiful spill-proof flask is a charming addition to your dressing table necessities. At all drug and department stores. Three sizes: 25 cents, 50 cents, and large, economy size, $1.00.

DEW *instantly and completely deodorizes sanitary pads*



DEW
CRYSTAL-PURE DEODORANT
INSTANT NON-PERSPIRANT

LAMBERT-FESLER, INC., ST. LOUIS
Paris London Berlin Amsterdam Copenhagen
Barcelona Sydney Toronto Shanghai

Martinus Andersen

ON HER DRESSING-TABLE

EVERY woman knows the joy of having her toilet preparations conveniently and compactly packed in a travelling-case of their own, ready for voyaging forth at a moment's notice. The most recent version of such a case comes from Dorothy Gray in the smart and amusing guise of a miniature hat-box and is shown in the photograph at the top of the page. It is a triumph of compact design, with an upper tray that can be lifted out so that the well in the centre can be used to contain another layer of cosmetics, while the bottles are held upright around the sides. This case, which is of black walrus lined with rose moire, is equipped with an adequate and well-chosen supply of preparations and cosmetics and is available at a moderate cost.

Another new case from this specialist is in a larger size, oblong in shape, with a front section that drops down, leaving all the preparations conveniently in front of you, as they would be in dressing-table drawers, with a mirror at the top increasing the dressing-table effect. Such an arrangement is especially practical when the case is used in transit and must be balanced on the lap or the shelf in a Pullman dressing-room. This case contains an inclusive assortment of preparations and all the cosmetics required for the average skin. The Dorothy Gray cases are obtainable in the Dorothy Gray salons in New York and other cities.

The newest Dorothy Gray beauty-case, like a small hat-box in shape, is equipped with well-chosen cosmetics and preparations that it adorns. The new "Symphonie" powder can be purchased in the many department and drug shops where the Armand preparations are sold.

A SYMPHONY IN POWDER

The most successful forms of artifice are those that bear some real indebtedness to art. And a recently introduced theory in cosmetics is one that is based on the works of the great artists of the past and the present. Specifically, this theory is that, as the works of the masters of portraiture all reveal a single underlying skin tone, so can a single, perfectly blended powder shade complement the underlying flesh tones of every complexion.

A powder shade intended for this purpose has been introduced by the creator of the Armand line under the name, "Symphonie." The working principle behind this powder is that, rather than adding a complementary shade to the skin, it helps to reveal the underlying tone that the skin already possesses. In any innovation in any field, the eventual proof is in the using, and "Symphonie" powder has been found by many women to be unusually flattering, whether they are of blond or brunette colouring. It is a powder that is very successful in imparting a fine-textured appearance to the skin, and its chameleon properties are such that it seems to loose any shade of its own and acquire a different one according to the skin

BEAUTY BY PATTING

The virtues of gentle patting to aid the beautifying work of creams and lotions and to stimulate circulation are generally acknowledged, but they are all too seldom put into practice! A new device, known as the "Velvetskin Patter," has been designed to make this patting process pleasanter, easier and more efficient. This is a small electric contrivance with two fingers extending from it that fits easily into the hand. When the plug is attached to a convenient socket and the current turned on, the fingers begin a gentle, rhythmic patting that is useful in any number of ways. It helps an emollient preparation to penetrate beneath the surface of the skin and makes a tonic or astringent lotion doubly effective. It has a pleasant faculty of freshening both your face and your feelings, when it is run over the skin, and of leaving renewed colour in its wake. Applied at the back of the neck, it helps to relieve headache; it works against wrinkles and double chins; and, by stimulating the circulation in the area that is afflicted with blemishes, it is effective in ridding the skin of these defects. This patter, inclusive of all these many virtues, can be purchased in most of the large department shops for a very nominal sum.

REST FOR THE EYES

Eyes are a feature that receive too little attention in this world. Almost all of us subject them to some sort of strain, and, in the summer, we expose them mercilessly to the glare of the sun, while we seldom grant them any restorative measures. Yet, if we did, we would find that they respond gratefully, with a new sparkle and a rested look that affect the appearance of the entire face. One such measure that we might well accord them is an application of the Jaquet Eye Pads. These herb-filled pads are dipped in tepid water and laid over the eyes. Almost immediately, a soothing coolness is transmitted to the eyes, and, under this simple treatment, the feeling of strain is dissipated, and the eyes acquire a new fresh- (Continued on page 90)

New Fashions for your Skin

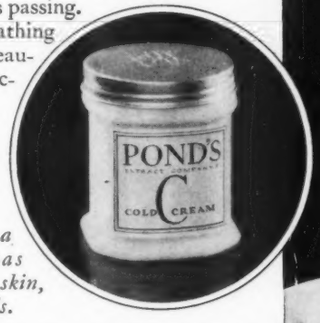
by MRS. ADRIAN ISELIN II

Mrs. Adrian Iselin II is the brilliant leader of one of the most exclusive coteries in New York. Here she is dressed for the summer races, in black and white chiffon, a Paquin model, with Reboux hat, both by Hattie Carnegie.

"NEW FASHIONS for your skin, to go with the new fashions in frocks. When fashions change, our faces must change, too!

"Yesterday the keynote was smartness. Today it is charm . . . loveliness, romance, the fascination of the eternal feminine. White shoulders . . . fair faces . . . skin fine as silk, lustrous as pearls, delicately tinted as flowers.

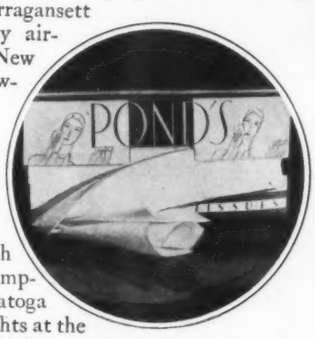
"Sun-tan? Yes, if you really must—but guard the fragile texture of your skin with utmost care! For sun-tan as a fad is passing.



Skin fine as Silk

From the smartest bathing beach in Europe, Deauville, comes this dictum—*Three things a beautiful woman has which are white: her skin, her teeth and her hands.*

"Everyone returning from Paris tells of the extraordinary pains the Famous Forty, who set the fashions, are taking to keep their skin dazzlingly fine and fair. And smart American women are following the lead of these chic Parisiennes. On the tennis courts at Piping Rock; watching the polo at Narragansett Pier; taxi-ing by airplane between New York and Newport; at the Beach Casino at Southampton; at the Saratoga races; on the yachts at the Cup Defender trial races—everywhere one sees the importance given to the protection of the skin.



That Alabaster look

"I myself always use Pond's four famous preparations because they provide in the simplest, purest form these four essentials of home care:

"To keep the skin like silk . . . Pond's Cold Cream, for immaculate cleansing several times a day and always after exposure.

Fresh Natural Color

"To give that alabaster look of utter daintiness . . . Pond's Cleansing Tissues, softest, safest and super-absorbent for removing cream.

"To assure fresh natural color . . . Pond's Skin Freshener, which banishes all oiliness and shine and keeps the skin looking radiantly young.

"To bestow a peach-bloom finish . . . Pond's Vanishing Cream, so delicate that only the daintiest film is needed for powder base and all-important protection from sun and wind.

A Peach-Bloom Finish

"Try them, all four! Follow Pond's Method from today—and persevere!

"Here's to your charm and your success!"

Madeleine L'Engle Iselin

SEND 10¢ FOR POND'S FOUR DELIGHTFUL PREPARATIONS
POND'S EXTRACT COMPANY, Dept. H, 110 Hudson St., N. Y. C.

*Name*_____ *Street*_____

*City*_____ *State*_____

Copyright, 1930, Pond's Extract Company

how the LINIT Beauty Bath takes the place of Expensive Skin Whiteners

WOMEN theatre-goers particularly will be fascinated by this remarkably inexpensive way to eliminate the inevitable "shine" from their neck and arms.

After a Linit Beauty Bath there is left on the skin an even, invisible "coating" of Linit powder which makes the usually heavy whiteners unnecessary. This Linit powder is absolutely harmless—and absorbs perspiration *without clogging the pores!*

Merely dissolve half a package or more of Linit in your bath, bathe in the usual way using your favorite soap—and then feel your skin! It will be soft and smooth as velvet, as well as perfect in elasticity and suppleness.

Starch from corn is the main ingredient of Linit. Being a vegetable product, Linit contains no mineral properties to irritate the skin. In fact the quality and purity of starch from corn are regarded so highly by doctors that they recommend it for the tender and supersensitive skin of young babies.

LINIT is sold by your GROCER

the bathway to a soft, smooth skin

GRACIOUS LINES FOR LEISURE HOURS

NÉGLIGÉ No. 5378 (Below) Simplicity is the key-note of this négligé with seven-eighths sleeves and a soft tie belt. Designed for sizes 14 to 46

NIGHTGOWN No. 5377—(Above) A circular collar is provided for this crêpe de Chine nightgown with kimono sleeves. Designed for sizes small, medium, large

BED JACKET No. 5376—Crêpe satin in two tones is used for this bed jacket with a scalloped section over a straight undersection. Designed in one size

The Motor Entrance

OF BERGDORF GOODMAN . . . ON THE PLAZA

Here, chic meets chic! The American *woman* who makes a high art of dress, comes here . . . both for a perfect selection of the moment's mode, as designed in Bergdorf Goodman's own workrooms, or chosen by their Paris representatives . . . and also for the cooperation of a famous group of artist dressmakers in giving perfect expression to *her* individuality through her clothes.

BERGDORF GOODMAN

NEW YORK

AN IMPORTED FABRIC

Cameldown

REG. U.S. PAT. OFF.

SOFT · SUMPTUOUS FLATTERING · There's a bold touch and a hint of Autumn in the characterful brown plaid of this luxurious Cameldown Coat for early Fall — A Coat to go with you wherever you go.—At your favorite shop.

DEL MONTE-HICKEY

IN CANADA..GOULD—SAMUEL & CO · MONTREAL

NEW YORK

BACKGAMMON ON A FIELD OF SAND

TAME SPORTS

(Continued from page 53)

cap neatly into the sea. I only mention this to illustrate my uncanny aim.

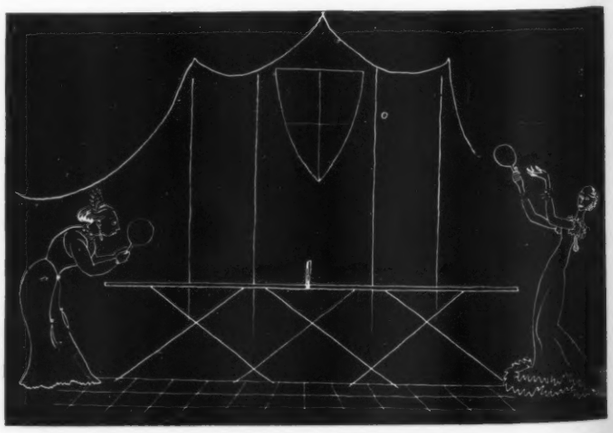
Another game of which I am very fond, I learned to play at Mr. H. G. Wells's. And yet, the beginning of that was unfortunate, too. It was Mr. Wells's own game. He had invented it and was the only one who knew all the rules. We played it immediately after a very heavy lunch, one hot Sunday afternoon in his barn, over a high net with a soft ball a little smaller than a football. There was a team of five on each side, made up, for the most part, of guests whose names I never knew, but who were called Bungey, Tortoise, Boodles, and the like. The object of the game, as far as I ever learned, was to bat the ball with the hand, from one member of the team to the next, until the one nearest the net sent it over, and the other team took up the pass-work. But, what with Mr. Wells shouting directions and new rules every minute and my having to wear a pair of men's tennis shoes, I was not at my best. Since then I play the game at my own house-parties and shout my own rules.

One of the greatest sports of all, tame or savage, is archery. There is, of course, a good deal of dreary trudging back and forth, but even that, with a quiver of arrows hooked onto one's belt, like Sitting Bull himself, takes on a strange exhilaration. There is a decided coquetry about archery. I have started with the bow the wrong way round and felt the arrow zing past my own ear into a wide-eyed group of onlookers.

Badminton—another newcomer on lawns—is a revival of the good old game of battledore and shuttlecock. It is a matter of ferocious skill to whack the wretched little thing over the net without sending it into the woods.

Surely, by this time, the doubters of my sporting qualifications are quelled, and yet I should like to touch briefly on the minor or tamer sports. Mumblety-peg heads the list. Any one who has seen me in my younger days will vouch for my spectacular game and my phenomenal over-the-shoulder shots.

Backgammon, couchant on a field of sand, is another worth mentioning. Jackstones gives me a good deal of outdoor exercise, too, though I still hope to better my "horsey in the stable" and "pigs in the pen" shots. Throwing cards into upturned hats; acrobatic feats, such as sticking a pin in the carpet and picking it up in your mouth from a kneeling position; spur of the moment games invented in the very face of tennis and golf champions —often swing a party through its most terrifying crisis. As a last thrust, let me remind these sport-doubters that a party once sank even on the Square in Venice, until I revived it with a crisp game of a set of jackstraws made up of Florian's toothpicks.



KEEP-THE-BALL-IN-THE-AIR PING-PONG

THE DROOPIEST CHINLINE WAS ONCE AS YOUNG AS YOURS

No one is born with a double chin — we all start life with a clear-cut, brave young chinline. Nor does time change the basic structure of our chins. Then why do some women develop the heavy, droopy underchins that make them look middle-aged?

It is because they neglect to keep their facial muscles firm and strong. And unless you give your face and throat proper care, you may develop a double chin, rapidly! Don't let that happen. A drooping underchin adds years to your appearance. And if you already have a double chin, don't let it stay with you. Start to correct it today!

Dorothy Gray evolved simple, successful treatments for preventing double chins, and for correcting them. You can easily follow these successful treatments at home, in just a few minutes each day.

The Dorothy Gray preparations which have proved so effective in the Dorothy Gray salons are sold at leading shops everywhere. Write or ask for the Dorothy Gray booklet on scientific home care of the skin; it is yours for the asking.

When next you're in Paris, enjoy your regular Dorothy Gray treatments at the newest Dorothy Gray salon, a lovely old house charmingly situated at 34, Avenue George V, just off the Champs Elysées.

DOROTHY GRAY

Dorothy Gray Building

683 Fifth Avenue, New York City

© D. G. 1930

PARIS CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

Millinery's Artistry

FRENCH FUR FELTS
BY
CATALINA

There's a style...a line...a fold...that will accentuate every woman's charms...hand made and form fitted...in berets and turbans...off-the-face-models and Gainsborough silhouettes...smartly trimmed with soft drapes of satin or grosgrain ribbons. At your favorite shop now.

Catalina Registered
CALIFORNIA SPORT HATS

Created in California by
CATALINA HATS, LTD.
1061 MARKET STREET • SAN FRANCISCO
NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE

ON HER DRESSING-TABL

(Continued from page 84)

ness. The vanity-case in the Jaquet series is a smart little case in black and gold, and the triple version contains, in addition to compact powder and rouge, a compartment of cream rouge. This cream rouge is notable in that it is exceedingly light in texture, goes on the face with ease and smoothness, and, once it is there, remains until it is removed at night, without becoming streaked or drying the skin. The "hollyhock" shade in this rouge is a versatile colour that seems to suit many different complexions with the same flattering effect. This series includes a complete group of facial creams and powders in attractive beige containers, as well as a finely milled facial soap, compounded of ingredients intended not to dry the skin. The Jaquet preparations are available at Saks-Fifth Avenue and in department shops in some other cities.

The liquid form of cleanser, either as an alternate to cleansing cream or as a preparation for regular use, is winning an increasing number of devotees, due to the simplicity and thoroughness of its action. One such cleanser that has met with favour with a great number of women is "Orchidew," an orchid coloured liquid, which applied with a pad of cotton, succeeds in removing more dust and grime than seems possible to have collected upon one face! Furthermore, it has a tonic effect upon the skin, leaving it not as clean as it looks. The fragrance, which is somewhat pronounced in the bottle, recedes from the skin, leaving only a pleasantly refreshing after-tone. Orchidew may be purchased at the toilet goods counters in most of the large department shops in New York and other cities.

Every so often, a single, almost cream is introduced that seems to meet women the very preparation for which they have been searching. Such a one is the Skin Food of Lina Vine. It is an emollient cream, light and supple in texture and delicate in fragrance. It is effective in softening and smoothing the skin and is pleasantly free from greasy or sticky qualities. This cream is the companion of a cleansing and a finishing cream, all of which are available directly from the maker.

ORDERING IN RESTAURANTS

(Continued from page 63)

replace dessert, if you do not like sweets. Sweetish salads are not sophisticated.

Desserts are coming to be something of an afterthought, and it's rather smarter, for lunch, at least, to ignore them altogether and finish off with a salad, cheese, perhaps, and coffee. Tarts, pastries, and stewed fruit rightfully belong to the midday meal. For dinner, ice-cream is classic, varied by soufflés, French pancakes, or a *pêche flambée*, if the appetite is still sturdy. If none of these applies, there are always cheese and crackers.

Here are three suggestions for luncheon menus, and four for dinner.

LUNCHEON MENUS

Hors-d'œuvre
Chicken Livers en brochette
Salade Mixte, French dressing

Cold Consommé Madrilène
Brook Trout, Amandine
Compote of Fruit

Omelette Paysanne
Artichoke, Vinaigrette

DINNER MENUS

Strained Borsch
Cold Salmon, Hollandaise
with Green Salad
Soufflé

Melon
Saddle of Lamb, Mint Jelly
with String-Beans
Hazelnut Mousse

Cold Fish in Jelly
Hot Ham with Spinach Purée
and Carrots Vichy

Clear Soup
Broiled Bay Lobsters, Lemon Butter
Breast of Chicken with
Hearts of Palm Salad
Sweet Omelette

ORDERING IN EUROPE

If you are ordering in Europe, the rules governing the use of wine are simple. Red wine should accompany meat and duck, and white wine goes with fish and chicken. Champagne is unrestricted, but the Frenchman seldom orders it with meals. A Burgundy, such as Beaune or Pomard, is apt to be a more satisfying and satisfactory red wine than Bordeaux, which is thinner and less good, unless expensive. Among the white wines, Hock and Moselle are good for lunch, with or without soda. White Bordeaux—Graves, for example—is apt to be sweet; and Burgundy—Chablis or Meursault—is dry. The popular Italian wine, Chianti, is cheap and agreeable, both in the red version and in the white.

Good cocktails are not always to be counted on in restaurants in Europe, though a Martini is a fairly safe choice. Many smart Europeans prefer sherry, with or without bitters, or *porto blanc* as an apéritif for lunch.

Bénédictin, cointreau, and chartreuse, yellow or green, are the most popular liqueurs, and Grand Marnier is a *recherché* choice, but, to some tastes, too sweet. A fine champagne or a good regulation brandy serves as a liqueur if you don't like sweet drinks. *Fine champagne* and cointreau, combined in equal parts, is a good compromise between the two.

Different places on the Continent have their own system of drinks. Venice, for example, drinks Italian Vermouth "Americano," with charged water, at noon; takes sherry and biscuits at five; and follows an evening of mixed drinks with a refreshing *crème de menthe frappée* at eleven.

All of these rules may seem superfluous when hunger presses, and a good, solid American meal of cream of spinach soup, steak with French fried potatoes and sliced tomatoes, ending with old-fashioned strawberry shortcake or apple-pie may seem a welcome relief. And when you have considered and weighed the value of these suggestions and concluded that the exception proves the rule, you may choose to mutter under your breath: "And some like it in the pot, nine days old."

PRESIDENT EIGHT STATE VICTORIA FOR FIVE

On the 136-inch wheelbase, affording abundant legroom. World Champion 122-horsepower engine. Safety glass throughout. Price $2350, at the factory. Six wire wheels and luggage grid standard. Bumpers and spare tires extra

Actual unretouched photograph

Free Wheeling—transforms the inept driver into a star!

THE man or woman who clashes gears—lets in the clutch with a jerk—jolts passengers off their seats with abrupt starts—will be transformed as if by magic into a smooth, brilliant, expert driver behind the wheel of a new Free Wheeling President or Commander.

These cars do the spectacular—the seemingly impossible—with absolute ease, safety and certainty—even in the hands of a novice.

Timid women and sportsmen-drivers both find at last the car of their dreams.

Think of it—you can shift between high and second *at any speed,* and never touch the clutch—in fact, you need use the clutch only to start or back up!

And in addition to amazing ease of driving and world champion performance you have—THRIFT! At the end of 10,000 miles of travel, your engine has only driven the car 8,000 miles! You save gas, oil, and tires as well as wear and tear on clutch, transmission, universals and differential.

Manufactured under Studebaker patents, Free Wheeling is exclusive to Studebaker cars. No other car in the world offers Free Wheeling with positive control. Free Wheeling represents the greatest achievement in Studebaker's 78 years of success.

PROVE these statements to yourself in the driver's seat of a new President or Commander—*Seasoned* Eights by Studebaker!

New Series

STUDEBAKER SEASONED EIGHTS

Model 908
$10.85

HUBRITE
Informal Frocks

Model 801
$9.00

For college and runabout—

Hubrite reflects the fall fashions in authentic detail in informal daytime frocks

Model 908 . . with its bolero-like bodice, its graceful flared skirt, and its petal collar of cream silk piqué is distinctly youthful. The fabric is supple, sheer, light-weight wool crêpe with flecks of white on navy blue, black, myrtle green, monk brown or rust.
Sizes 14-20.

Model 801 . . a charming town frock of soft, sheer, light-weight wool flat crêpe—in black, navy, bottle green, tan or rust. The interesting empiecement with pockets at the sides forms a fitted yoke for the pleated skirt. The chevron waist is trimmed with tailored buttonholes and a pleated frill of harmonizing silk.
Sizes 16-20, 36-42.

These . . . and other fall frocks by Hubrite will be found in the informal dress shops of the better stores, including McCreery's, New York; Jordan's, Boston; Sibley's, Rochester; Taylor's, Kansas City; Younker Bros., Des Moines; Jacoby's, Los Angeles.

The Hubrite label in a frock is your promise of pleasure in wearing it

Style Folder V8 of Fall Fashions—FREE on request

HUBRITE INFORMAL FROCKS, INC.

103 Shawmut Avenue Boston, Mass.

• An excellent winter play costume is this of "Chilprufe" beige jersey, with a jumper, pleated skirt, and bloomers; in sizes two to eight; from Best

• Of shaved lapin is this coat with a cape collar; eleven to seventeen; from Best

EIGHT TO FIFTEEN

(Continued from page 75)

it or not, for less than a dollar. Being of cotton, they wash beautifully and, while not intended for zero weather, are ideal for children who wear gingham or linen habitually. Macy's is also a good place for pleated skirts for little girls. Their most expensive grade is an excellent value, and this is true, also, of the polo shirts that are so popular. They are available in lovely pastel shades of turquoise-blue, yellow, rose, and tan; are well cut; wash like rags; and are unbelievably inexpensive. No less worth investigating are the striped dimity blouses with ruffles around the collars, cuffs, and down the front—the kind that look so well with a dark blue flannel coat and skirt and a blue beret.

Berets, by the way, are a smart and inexpensive way of solving the hat problem for week days. To wear with the coat for "best," Mary Ellen on Madison Avenue makes good-looking little hats with just the proper note of childishness. She will match any coat exactly in a fine quality of felt, which withstands the hardships that children's hats must endure. Making them on the children's heads, as the French do, she is particularly successful with girls who have fat faces or who have inherited the least artistic parental nose. Her prices run from about eight dollars and fifty cents to eleven dollars and fifty cents, according to the material. Also, little tweed hats with medium brims, to match the tweed coat, are effective and practical. Or the beret may be of tweed.

It is smart to have children wear cottons all the year around. The familiar smock, with bloomers to match, is the preferred model. A child should have dozens of them, all alike except in colour and in the variations of needlework—nothing is so kindly to the youthful tummy. Smocks can be worn by girls as old as eleven or twelve, if a belt is added. Of course, if you aren't one of the new poor, you can pay any amount for these. What is more tempting, for instance, than a display of these frocks by Natalie or the Needlework Guild? But if the price is no mere laughing matter, try making a pilgrimage up from Long Island on the first day of the July sales of children's clothes by one of the good shops. Arrive promptly at nine, and stick to the traditional models. With luck, you may pick up a dozen good dresses at a saving of about fifty dollars. Watch the January clearance sales, too.

Another good plan is to buy one lovely imported smock and send it, together with material, to one of the convents where the nuns will copy it exactly, at a ridiculously moderate price. Remember the Chinese who copied the plate, crack and all, and choose your model carefully. It is well to get it fairly large, as the children may have grown before the dresses are done. Your patience will be richly rewarded, for the needlework is exquisite. This is particularly wise in the case of white or pastel crêpe de Chine for dancing-school, as such frocks are expensive and seldom reduced. Another suggestion for the party or matinée frock is velveteen, which is very new and delightfully inexpensive. This is used for dress-up coats, also. And when one attains the ripe age of thirteen or thereabouts, chiffon, georgette crêpe, and simple taffeta dresses are suitable, particularly with short cape sleeves.

Wool sweaters are disheartening unless they are really good. Those of cheap quality wash out of shape or shrink to (Continued on page 94)

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ABSOLUTELY UNWEIGHTED PURE

IF IT'S TRUHU IT'S WASHABLE

EIGHT TO FIFTEEN

(Continued from page 92)

nothing, and they can't be dry-cleaned every other day. Best's "Chilprufe" are probably too well known to be news, but they certainly are economical. They wash like handkerchiefs, are all wool, smartly British in cut, and under six dollars in price!

When a girl reaches the too-old-for-those-babyish-smocks stage, the coat and skirt and sweater or ruffled blouse make a good-looking and practical costume. Suits are having great popularity among the smart young persons in New York, and, really, a four-button, double-breasted, tailored suit, of monotone tweed, with a skirt that is pleated, back and front, is about as sensible for autumn as anything that may be found. The blouse may be of linen or jersey. Knitted suits are useful for autumn, also, and may be worn later, under a winter coat. Covert-cloth has the lowest upkeep of any material, for spots can be sponged off, as they can't on serge or flannel. Plaid skirts, if the plaids are attractive, are good-looking and do not soil quite so quickly as plain material—De Pinna has these skirts, made up in all the various clan tartans. With a dark worsted jacket and a dark beret, these look exceedingly well, and they have the virtue of being, almost inevitably, a great success with their small wearers. Wool challis really washes, and Best has some good-looking challis dresses. Wool voile and open-weave tweed are good fabrics, also, and very new. Printed silks in very small figures or dots, and, for parties, chiffon or net with discreet flowers, have a low overhead. Washable crêpe de Chine, in two-piece models, are good for this age, and Lord and Taylor specializes in low-priced dresses of this type, sufficiently well made to be good investments.

For summer, sleeveless tennis dresses of piqué will not crush and will wear like iron. Macy's has a good collection of imported frocks in both handkerchief and ordinary-weight linen, in lovely pastel shades, well cut, all hand-made, and surprisingly good in details of workmanship. They are made in sizes eight to fourteen, and some cost as little as eight dollars, while the most expensive cost about thirteen or fourteen.

If you know a really good little-dressmaker-by-the-day (many of them are snares and delusions), it pays to have some things made at home. The wisest time to do this is in making up material that you already have. A black velvet evening gown, ripped up, steamed, and made over by a Vogue design, adding a collar of lace, ought to be successful on your picturesque blond daughter. An embroidered Swiss may make two sweet sleeveless dresses for the twins. Remember that colour and material must be suitable for a child, the material must be in perfect condition to be worth bothering with, and it must be cut on the right lines.

Watch expenditures for accessories. Only good shoes are economical. The soft, rather than the box, toes wear better, and, for the scuffling age, elk-skin is more durable than calf. Be sure all of these are polished with an oil dressing. Party frocks call for low-heeled, patent leather pumps, which may have square buckles. Slater's have excellent children's shoes. Buy plain hose stockings and stick to one shade and weave. Then, the nursery work-basket won't groan with mismated remains. As to gloves, for very small girls, nothing could be smarter the year round than washable white cotton, and the type French children wear may be found at Best's. The traditional tan pigskin is still an excellent choice for girls anywhere from eight to fifteen. Natural coloured and white chamois are, of course, suitable for more dressed-up occasions. Purses should be of the plain envelope variety and should match the coat. When the children are old enough to have a little more formal costumes for evening, they may wear silk stockings—not be sheer—and pumps of crêpe de Chine, with a baby French heel.

Many mothers appear to be in doubt about the best solution of the underwear problem for their young daughters. Waists and panties are still the rule for young children. For some reason, it is very hard to find well-cut and well-fitted ones, and it may, therefore, be interesting to know that Best has very good ones in sizes two to ten. There are some of cotton jersey, shaped to fit snugly and cut quite short, to wear under the regular nainsook pair. A straight-line model of ribbed jersey of a good warm weight is also very practical; it has a tape, tying at the back, which may be let out as the child grows larger. Combinations are also popular. Best's Durene combinations, a new type, of mercerized cotton mesh in white and pastel shades are very soft, comfortable, and inexpensive and may be worn except in very cold weather. Most young persons consider that they have achieved great sophistication when they graduate into the silk shirts and bloomers with elastic top and bottom; the type made by Kayser, Van Raalte, and others, very durable and simple, are found in all the shops. For the young girls up to twelve years, who scorn nightgowns, Best has an exceptionally good one-piece pyjama, of flannelette in pastel colours or striped, if you like.

Of course, you don't want to make your daughter self-conscious and tiresomely sophisticated. On the other hand, it is part of a girl's education to learn how to choose clothes. Help her to find out what she can and can not wear. Teach her the difference between what is sound economy and what is merely cheap. Emphasize the sin of wearing clothes that don't go together or that are worn at the wrong time or place. Of course, this can't be done in a day; it needs a hint here, a comment there, and the children's company when shopping. That's why you need not fear that you're beginning too young, for taste is formed gradually, and we learn only through doing.

FABRICS AND FEMININE FASHION

The next issue of Vogue is the Autumn Fabrics and Original Designs number, dated September 1, 1930. The material trends in France and the material trends in America merge in this one informative magazine for the woman of fashion. Thus, with the knowledge of textiles and a choice of designs spread out before her, it is a simple matter to plan a new autumn and winter wardrobe

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LONDON NEW YORK PARIS

THE BUSTER BROWN ERA

(Continued from page 61)

we played Prisoner's Base or Diabolo. There were large round gold beads, the size of which one compared with those of every other girl in school; there were Roman pearls; there were red coral necklaces that tickled and even scratched one's neck; bracelets rattling with trinkets from the Paris Exposition; untold what-nots manufactured from that most debased of materials—lava, from the 1912 eruption of Vesuvius. Nor can one forget the species of watch we wore—gold, perhaps, or enamel, suspended from a bow-knot, fleur-de-lis, or a spread cupid, pinned securely above our sentimental little hearts.

Meanwhile, our younger brothers and sisters were going about unresistingly clothed in high white shoes and leggings, in pinafores and in white piqué hats with floppy starched brims. The crowns of these latter were buttoned onto the brims after washing, and, as a consequence, the hats were without fit and generally appeared completely cocked over some poor little four-year-old eye. The little boys wore white Russian blouses, belted unbecomingly low about the hips and with neck-bands as dismal as the Russians themselves. Nothing could be worse, except, perhaps, the Lord Fauntleroy mania.

Even sports, which after all call for simplicity that more or less eliminates bad taste, were not the raison d'être for smart children's clothes that they are now. Instead of the absolute minimum that constitutes the modern child's bathing-suit, we wore dreadful little mohair suits with sleeves, and a sailor collar with rows of white braid, and, possibly, if we were portly little girls, bathing-dresses of black sateen and black lisle stockings.

And as for riding! To-day, one sees children smartly turned out in tiny tweed coats and miniature Bedford cord jodhpurs. Not so ourselves. Serge bloomers and middies accompanied our first equestrian ventures, and we were the exceptional child if we rose within a year to the dignity of real breeches.

How frightfully chic it used to be to speak a little bad German! This meant a disagreeable Fräulein with an eagle eye and a meat-axe jaw, who pulled one's hair and scrubbed one's face and walked with enormously long steps beside one's tricycle.

An institution that has passed into limbo is the box at the matinée, full of avid children craning their thin little necks, like a nest full of baby birds, in order to see anything. Maude Adams in "Peter Pan" was a great favourite, "The Bluebird," "Chu Chin Chow," "Charlie's Aunt," at Christmas time, and, thrill of thrills, the box party at the Hippodrome, with Marceline enchanting all the children and an opulent lady who seemed the ultimate in beauty rising from the waves (the famous Hippodrome stage pool) in the last scene. Nowadays the youth of the land sits with composure and sophistication in the third row of the orchestra, but, for all that, they can not have quite the gullible, ingenuous fun we did.

To-day, children read books with psychological points of view that take some small amount of brains to digest. Not so ourselves. Our simple little beings thrilled to "The Little Colonel," "Five Little Peppers," Palmer Cox's "Brownies," and, as a taste of blood and thunder, the Henty books.

In those antediluvian days, the gramophone played "Goodbye, Girls, I'm Through," "Rings on My Fingers," and shook to the brassy tones of "Has Anybody Here Seen Kelly?"

In the softly sighing electric, conducted, with some trepidation, by our nervous mothers, we went to Thurn's to buy bonnets or to Alexander's for shoes that were sensible.

Among the foods with which we were plied, what stronger image is there than of the Sunny Jim who adorned the Force cereal box?

Sic transit ingloria, and the result was that much-mooted, deeply disparaged Younger Generation that we so lately were. And what will happen when the poised, well-dressed children of to-day grow up? We rather suspect that, for all their superior chic, they will have a certain similarity to ourselves and that they will not be such intellectual giants after all. But that is no doubt sour grapes, vanity, or what you will.

VOGUE FILMS A LESSON IN CHIC

(Continued from page 71)

The models on pages 70 and 71 of this issue show what the right and wrong accessories can do to a dress. This is Vogue's latest cinema report on fashion. Vogue makes these short fashion films at the Paramount Studio and presents them every fortnight at the Paramount Theatre in New York and at the theatres in the cities listed below. In each of these cities, the clothes themselves are simultaneously featured in one of the smart shops, also listed below, so that admiration for a pictured model may be followed by an immediate purchase, whether the admirer lives in New York or Tacoma.

CITY	THEATRE	STORE
New York	Paramount	Saks-Fifth Avenue
	Beacon	Saks-Fifth Avenue
	Strand	Saks-Fifth Avenue
Brooklyn	Strand	Saks-Thirty-Fourth Street
Boston	Metropolitan	Conrad's
Bridgeport, Conn.	Cameo	The D. M. Read Company
Hartford, Conn.	Strand	G. Fox & Company
	Colonial	G. Fox & Company
Chicago, Ill.	Chicago	Saks-Fifth Avenue
Dallas, Texas	Melba	Neiman-Marcus Company
Denver, Col.	Aladdin	Denver Dry Goods Company
Portland, Oregon	Fox Broadway	Meier and Frank
Tacoma, Wash.	Rialto	Lou Johnsor
Washington, D. C.	Fox	Schwab, Inc.

Chevy Chase *Above*—Design "E." 17 jewels. A particular warm-weather favorite at Newport and Southampton this summer! 14k white gold, enamel and engraved case, with dial shown, $80.

Briarcliffe *Center*—17-jewel wrist model. In 14k white or yellow gold, $75. Raised gold numerals, $10 extra. Other Hamiltons from $48 up.

Bianca *Below*—Alluring and feminine as Bianca herself—or Juliet or Rosalind. Circled with 14 fine diamonds and 8 sapphires. 18k white gold with platinum top, $250.

HAMILTON

The Watch of Railroad Accuracy

Three lovely heart-flutterers!

Hamiltons might be divided into two delightful classes: Those that make your eye sparkle! And those that make your heart flutter! The three on this page obviously are the latter. If you're looking for something feminine that actually *tells* time, pick out a nice bright day, saunter into your favorite jeweler's, and ask to see (at close range) Chevy Chase, Briarcliffe or Bianca. They are all sisters in the Hamilton family. Accuracy is their middle name; for accuracy is—with them—a very persistent ancestral characteristic.

"patricia" a fall sports dress in a printed faille silk exclusive with margate. in black and white, brown and white, green and white, navy and white, wine and white, with collars and cuffs of soft silk piqué. price $39.50.

MARGATE SPORTS WEAR

david h. lowenthal & co., inc.
550 seventh avenue, new york

PARIS NOTES ON THE SEASON

(Continued from page 50)

under the trees, with wide-brimmed hats, all very much tilted and off the face. They seem to go back to the cupboard, though, at the first sight of a cloud in the sky. That yellow-and-grey one in a tiny pattern with the cape is from Louiseboulanger. The one with tiny orange flowers dotted on a façonné black ground, with the short jacket, is one of Patou's successes.

Many flowered chiffons, worn with wide-brimmed dark straw hats, were seen at the tea given in her garden by the Baronne Robert de Rothschild. Here, they were charming, but you will never see them in public places, except, perhaps, during the *Grande Semaine.*

• All the blues seemed massed together in the chic stand at the French tennis championships—vivid sapphires and navy-blue with white. Sapphire with navy-blue and turquoise touches on navy-blue looked very new. No prints were there to speak of. The seats for the final match, Cochet-Tilden, were all sold out by noon, and there was a stampede of people who couldn't get in. The weather was stormy, so every one carried raincoats.

• White—white—white! It's really the most important note for evening—such a marvellous background for jewels. Women seem to think of a dress particularly as a background for accessories and accents of colour, this season. Many of these pure white dresses are beautiful, but you don't take them in at all, they seem so simple. You just take in the general ensemble, which is one of great elegance. For instance, the Baronne Eugène de Rothschild, all in white chiffon with a straight scarf hanging in the back, wears her superb pear-shaped pearl earrings, diamond rings, and bracelets, and a marvellous brooch of two movable diamond leaves on one shoulder. Her long white gloves are of dull suède. The only note of colour is a large square bag of antique red velvet.

White with red seems to be a favourite combination—a little red cape, red shoes, and, perhaps, rubies or red crystal jewellery. Molyneux's white chiffon dress, with the red carnations at the décolletage and the little red tulle cape, is a smart example of this combination. Another favourite is all white, with white slippers and a touch of green. Turquoise-blue, too, looks right, either with pale blue, with white, or with black. Worth's black dress with the turquoise-blue shoulder-straps is a great success, and both Patou and Worth have excellent turquoise necklaces, three strands in front, two in back, with baguette diamond motives at the sides, which a number of women are wearing. Jade and jade and coral strung together, are smart.

• By the way, if you haven't one really grand piece of jewellery, you had better content yourself with glass or crystal, for it's surprising how dinky anything but a really important piece of real jewellery looks now. One good bracelet is better than three fair ones, and one excellent brooch most important of all. Everybody has their jewels reset whenever they can afford it, which makes one think they have new ones each season. Short diamond necklaces, particularly set with rubies, are superlatively smart. *Huissier* chains have faded out of the picture.

• Though some women don't wear gloves, others always feel undressed without them. Some women, who looked chic in last year's fashions, try to be casual this year and only succeed in having a sort of unfinished appearance, as though they had dressed in a rush and forgotten their accessories. Nowadays, we can't be casual—at least, not in Paris. Every detail must be thought out carefully.

Sometimes, a whole ensemble seems gathered around one jewel—a marvellous brooch, a necklace, or one superb bracelet. You can't just match everything down the line and be done with it; it's a question of shading and detail, a real composition, as in painting, and this is particularly true for the evening.

• Often, flowers are worn in the evening, but generally only at private parties, and always the most unexpected flowers. Madame de Zogheb wears two lilies on one shoulder; Madame Péreire tucks pale pink sweet peas into the belt of her white fringed Patou dress; the Vicomtesse de Noailles puts two real cornflowers that match her dark blue frock among the curls over her ear; and Madame Lacloche tucks three red roses into the belt of her white lace dress and wears red slippers and a marvellous necklace with enormous cabochon ruby drops in front. Matching one's shoes to one's jewels is a good scheme. Slippers are plain, of satin or crêpe de Chine, without straps, and sometimes with a tiny jewelled buckle. Evening bags are of satin or velvet, either in envelope shapes or gathered onto a small frame.

There are fewer belts, though the waist-line is always clearly marked. At the opening of the Ambassadeurs, one very smart woman wore real jewels on the belt of her dress. Chanel is showing some jewelled belts that are very new and that should be a chic accessory, particularly with the jewelled shoulder-straps she puts on many of her dresses. Sometimes, these are of tiny pieces of mirror with belts to match. There are lots of pailletted shoulder-straps, too.

• One sees georgette crêpe, romain, lace, sheer fabrics in pure white or pale pink, some satin, generally in an ivory shade, soft moire or organdie for fuller skirted dresses. The Vicomtesse de Noailles wears Chanel's organdie dress in deep midnight-blue; she folds the stiffened scarf around her shoulders, rather like a fichu, crosses it in front, and fastens it with a large diamond and platinum brooch. This same dress is seen in white organdie with the scarf held by a diamond clip and a narrow diamond necklace, about the width of a single stone bracelet, close around the neck, white crêpe de Chine slippers, and a silver-and-white lamé bag. Princess Ilyinsky wears Lanvin's picture dress with the gathered peplum in deep crimson damask, and the slender, blond Madame Letellier wraps herself in one of Reboux's shawls in pale green with self-incrustations, over a white dress, and wears pearls and emeralds and very long white gloves.

• Mademoiselle Chanel's ball was a marvellous party. At dinner, she seated her guests at tables of twelve, in the library and on the terrace overlooking the garden of her lovely house. Masses of white peonies faintly tinged with pink were the only flowers, lovely with the women's dresses. Mademoiselle Chanel, herself, wore a white satin dress and many bracelets of large beautiful stones—rubies, sapphires, emeralds—and white gloves. Everybody stayed late, and breakfast was served at six in the morning.

At the ball given by Madame Jacques Lebel, (Continued on page 99)

PARIS NOTES ON THE SEASON

(Continued from page 98)

all the guests were invited to wear white and pink dresses. The Comtesse de Vogüé wore a pale pink faille dress from Lanvin, with full skirt and fitted bodice; the Comtesse Jean de Polignac, vivid pink organdie; Madame Lucien Lelong, white romain with a wide, draped and twisted belt and white kid gloves; the Comtesse Andrea de Robilant, Patou's fringed dress in pink; the Marquise de Jaucourt, Chanel's pale pink dress with the eyelet embroidery; and Madame Barrachin, one from Chanel, also eyelet-embroidered, but in white.

• At the Gala des Amis de la France, given at the Ambassadeurs the other night, a very French and very chic charity affair, there were dozens of little short velvet capes and cape-jackets of the Chanel type, fitted in through the waist over a peplum—many in turquoise-blue, with either blue or black dresses, and many in red over white. Madame Munoz wore the little, short, straight cape, from Augustabernard, that is draped around the shoulders, in bright crimson over a printed chiffon dress, with large beige flowers on a crimson background, one of the few prints worn. This same little cape in sea-green was worn over a very pale green dress. These greens with a bluish cast seemed next in importance to white, though often the palest pink is seen. There were double- and triple-strand pearl necklaces; white and cream gloves, a few pale pink gloves, one or two in dark brown, and some black. The skirts all reach just below the ankle-bone. How pretty the women looked dancing the waltz, the real waltz, round and round, to the strains of the Blue Danube! It is amazing how much Paris has taken to waltzing lately.

• I noticed one or two long evening coats, lately—really long, sweeping the floor in back, bordered with fur. But they were the exception. One, from Patou, was almost as décolleté in back as the dress beneath it and all edged with mink. In general, though, it's a pretty furless season, the little plain short velvet jacket with cape effects being the rule, or else a cape only bordered with fur at the bottom, like Paquin's beautiful velvet cape-jacket that is fitted up around the neck by darts.

• Many scarfs, that are part of the dress itself, are caught and held with clips, beautiful brooches, or pendant brooches on one shoulder. Madame Martinez de Hoz wears an ivory satin dress from Vionnet, the satin all used on the bias. She takes a scarf of pale orange chiffon and fastens it to one shoulder with a diamond brooch. The scarf covers the neck in front and falls in two long points behind. This colouring is very becoming to her dark skin and hair.

• Taken all in all, prints are rare, though some charming ones have very large widely spaced flowers on a white or pale pink background. Molyneux's polka-dots are smart and new for evening. Mrs. Cole Porter wears one of these dresses in black and white.

• Really, one needed to be a polyglot, this spring in Paris, for, at the Théâtre Pigalle, Lotte Schöene and a marvellous Viennese cast sang Strauss' gay lilting music and Mozart's "Magic Flute" in German; at the Champs-Élysées, the Russian Opera Company sang "Sadko" in Russian, with Albert Coates conducting; and, at the Opéra, Lauri Volpi sang in Italian. Paris has had a marvellous season musically—recitals by Kreisler, Heifetz, Yehudi Menuhin, Cortot, and Thibaud, with Lotte Lehman at the Opéra for several performances of Wagner and giving a splendid recital, as well. And, of course, the Toscanini concerts started everything off brilliantly. We should be grateful for such a season.

• Back to gloves again, which are very much in evidence; the longer the better. The Comtesse de Gaigneron wore gloves in a deep burnt-beige shade, and she wore a grey-and-pink printed chiffon dress from Augustabernard, with a little cape knotted on one shoulder, and pale pink crêpe de Chine slippers. Pale pink slippers are very smart with prints and with all the pale pink dresses.

• Make-up, too, seems to be undergoing a change; eyes glow more, cheeks are rosier. The whole effect is more natural; no strong contrasts of pale faces and vivid lips; rouges are pinker, and skins seem whiter. Women really use more make-up, but they look less made up, it is all so carefully blended.

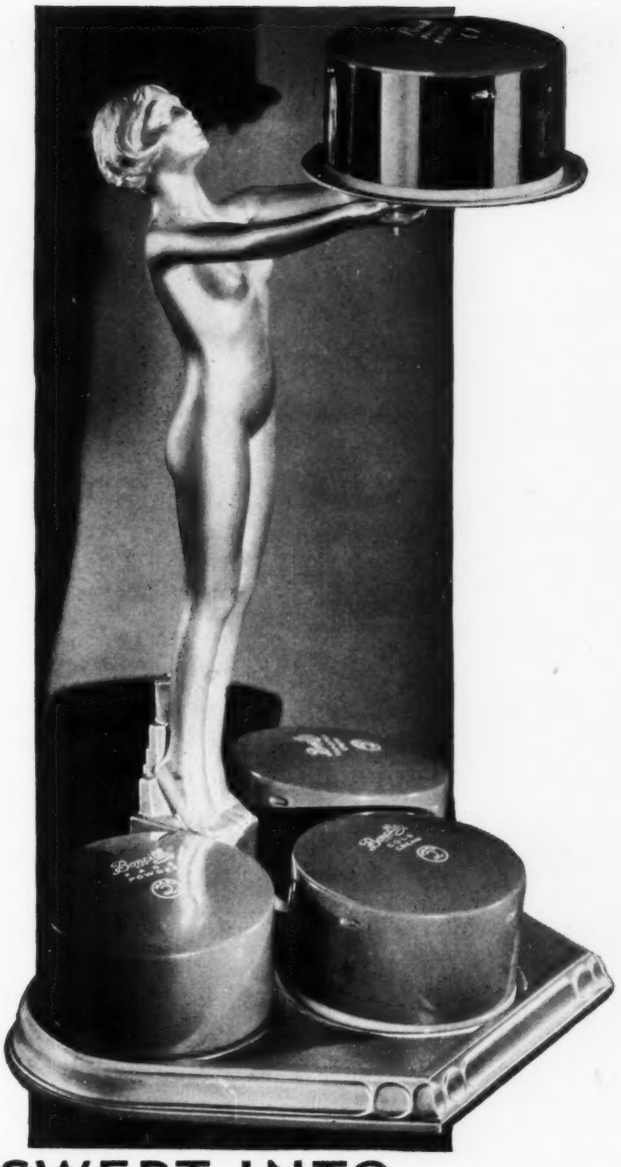
Though one smart coiffeur says that many of his clients are cutting their hair again, in the evening, every one seems to have some softness low at the nape of the neck; not heavy curls, but one soft roll or a longer wavy bit with the ends curled up. The contour of the head is still marked distinctly, and there are more earrings; they balance beautifully with the lines of the coiffures. More women part their hair in the middle and have it curled quite high over the ears.

• Now that the weather is really warm, some very short sleeves are seen at lunch time. Generally, the wearers have little short bolero-jackets or coats that they slip on to go out. A pale green dress, with a short jacket of deeper green velveteen and a deep green straw hat, looked very smart the other day at the Ritz. Little shoulder capes serving as sleeves and long gloves to the elbow look really summery.

• At the Races, there were many light dresses with darker coats over them, and wide-brimmed hats—Vionnet's little suit with the beige jacket and darker skirt, which is such a success; Chanel's black-and-white print with the scalloped edges following the design of the print; Vionnet dresses in pale blue or in the pale mastic, almost white-beige, which she loves. Madame Martinez de Hoz wears one of these under a dark brown velveteen coat. Brimmed Reboux hats of milan with one long wavy side; Alphonsine's beret of supple visca, draped low over the neck; Maria Guy's shantung beret with the two seams in back; and Rose Valois's beret of supple white straw with the draped black crêpe de Chine bandeau—they are all stand-bys, and one sees them everywhere. Every one wears these little hats pushed well back off the forehead and very much to one side, almost as though they were hanging on the back of the head. It is amusing to watch a new arrival in Paris, day by day, and gradually see her hat slip back. The more hair, the more forehead you show, the better.

• Patou's navy-blue crêpe sokol dress, with the lovely lingerie vest and the bolero front, and the light-weight woollen one in navy-blue, with the notched white piqué collar and piqué bow pulled through one revers, are ubiquitous. So is the Lelong dress in printed flamenga, with the jacket front and the organdie frills. Everybody who has this dress looks very smart, and it is really extremely useful.

• The pump with the tiny bow, of plain kid, is what every one wears for day. Dark (Continued on page 100)



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PARIS NOTES ON THE SEASON

(Continued from page 99)

shoes seem the rule, and the less obtrusive the better. Day gloves are nearly always black or white. Black looks chic with colours, and white is, of course, necessary with the black-and-white and navy-and-white ensembles. They may be as long as you like, and very wrinkled over the wrists. Day bags seem larger, squarer, with a top fastening or handle that one can grasp firmly.

• Paris is full of amazing contrasts. Where, but in Paris, would you go to the *vernissage* of an exhibition and find a bar in full swing with the entertainers from the *Grand Écart* and the *Bœuf* doing their stunts on a tiny platform? These dusky ladies, in long, shiny, satin evening dresses with lovely long, shiny brown legs, had a great success with the very correct old gentlemen who had never seen anything like it before and thoughtfully tugged at their beards and fingered their decorations, not knowing whether to be pleased or shocked. The vista, through from the bar and dusky dancers to Dufy's golden nudes in the next room and Manet's marvellous painting, "The Musician," lent for the occasion by Chester Dale, and Monet's white, snowy harbour scene beyond, was really a contrast. This exhibition, held at the Georges Petit Galleries, included some very well-known Degas and Renoirs, as well, being a retrospective exhibition of the past one hundred years of French painting and including many moderns. The Delacroix and Corot exhibitions and the exposition of furniture, bibelots, and paintings of the *Epoque Romantique*, recently held at the Louvre, were a great success and show how much Paris is interested in everything of the romantic period.

All in all, Paris is very gay and pleased with itself. Even the wretched weather has not been able to quench its ardour nor dampen its new-found elegance.

THE RISING GENERATION

(Continued from page 38)

mother's frantic eye, the baby is so clever, no matter what he does! If he looks at the real bell—how intelligent of him to realize which bell is ringing. If he looks at the mute one—how brilliant of him to remember the spot and associate it with the former noise! Great things are to be discovered from these tests, but it is sometimes hard to decide whether a positive or negative reaction shows the greatest intelligence and precocity.

OFF TO SCHOOL

Scarcely has the child staggered its few stumping steps and indulged in that beguiling practice, sitting down very hard with no warning, but he is packed off to an infant day-school of the Dalton variety. All sorts of theories are put into practice at these academies of learning. The average room, with its large furniture, high ceilings, and pictures hung at an adult's eye-line, are held to be all wrong for a child in the formative age, which is now supposed to be between birth and about four years old. In consequence, tiny rooms are constructed for the infant students, with pictures hung about two feet from the base-board, miniature doors three or three and a half feet high, and replicas of grown-up furniture that are rather dreadful in their exact apery. In these Lilliputian surroundings, one's offspring disports himself with his erudite contemporaries and learns something of life, liberty, and the pursuit of happiness—much as his mother did out with the chickens and the cornstalks on the farm, in days of her youth.

INFANT ENVIRONMENT

At home, the baby's environment must be just so. The decoration of his nursery, which might almost be called a laboratory, must not be too stimulating—yet stimulating enough. Peter Rabbit and the vague sweetnesses of Mother Goose dissipate his intellect and clog his brain. He must not be misled about Santa Claus or fooled about fairies. The truth, the whole truth, and nothing but the truth is stuffed down his little throat in large doses. His toys must be instructive, not merely amusing.

For instance, there are toys, resembling instruments of torture, the complex strings of which teach him how to tie his shoes. Toys with buttons and buttonholes teach him an important function relative to his overcoat. Little flights of stairs, like stiles, teach a New York child the mysteries of climbing and descending steps, which he might otherwise never experience in a benighted city full of nothing but lifts.

DÉCOR AND DEPORTMENT

As for the décor of the nursery, it is very, very interesting. Pictures designed to awaken thought in the infant intellect vie with cribs presenting a problem as to how to get in. In general, the furniture is, in the immortal words of Edward Gibbon, apropos of something quite different, designed more for use than for ostentation. Sometimes, the nursery is dynamically designed in a modernistic conception. One can hardly wait for the infant generation to grow up and show us what effect the silver and the cubistic angles have upon one reared in their exciting atmosphere. Again, the nursery may be filled with genuine antiques of microscopic size—little Early American tables, Queen Anne chairs, or Georgian cribs. Furniture in the nurseries of an earlier generation was of a less glorious, though no less genuine antiquity.

Sometimes one wonders how, in this introspective day and age, any one dares have a baby at all. In the old days, if one's child was a little—how shall we say—slow, one could disguise it behind a mask of words like "modest," "bashful," and "shy." But today, he and his complexes are an open book to any one with the knowledge and inclination to read.

But no such doubt seems to disturb the great maternal urge. The globe keeps on whirling, tempus keeps on fugitting, and the world keeps on overpopulating.

A CHILD'S LIFE IN PARIS

(Continued from page 41)

lastly, that Marindaz is the typical French house for smart diminutive dresses, with beautiful hand-work, in a large choice of materials and colours. Fine Angora woollens made by Erès are found at Colinette, boulevard Haussmann.

For babies' shoes, go to Legendre, rue des Petits-Champs, and, for children's shoes, to Old England or Les Enfants du Ranelagh, rue de Passy.

Little girls, as a rule, wear cotton or toile de soie smocks, pleated flannel skirts and jumpers to match, double-breasted plain tweed or navy-blue brass-buttoned coats, a navy-blue cap to match, or a plain felt hat from Old England or ordered to their head size at Motsch, avenue George-V.

Little boys have tweed or flannel pants, silk or cotton shirts, woollen jumpers, and stockings up to the knee; long navy-blue trousers for best; Eton suits for great parties; a standard tailored tweed or navy-blue coat; and a cap to match or a *béret basque*. The great difficulty in Paris is that not one shop has every child's article in stock.

THE BEGINNING OF WISDOM

When a child, boy or girl, reaches the age of five (six is the limit), French parents think he or she should be taught to read. If the family lives in the country, the village school-teacher is often asked to stop every day at the château to begin baby's education. The French, though they now give much attention to the physical development of their children, still have a strong belief in intellectual culture. Any boy of about fifteen or sixteen years of age must pass his *baccalauréat* examination, which opens the way to the big schools—the Centrale or the Polytechnique, to be an engineer; to Saint-Cyr, to be an officer; to the Normale, to be a professor; or to the Sorbonne for University degrees. Girls are now educated in the same way and also try for the *baccalauréat*. Programs are heavy, and both parents and teachers complain of their difficulty. But the French child must follow the standard of his generation, and families who consider sports, health, and intellectual development with equal interest find the problem far from easy.

Once upon a time, each family engaged a tutor (often a priest), to act as a private teacher for the little boy, and a governess for the little girl, and they seldom, if ever, sent their children to school. Now, the whole system is changed. The school companionship that brings children of different classes together is considered an excellent and important preparation for life. The Princesse de Bourbon-Parme, a member of the royal family of Denmark, who lives in Paris, sends her little boy to the *lycée*, and most wise mothers do exactly the same. The *lycée*, though a government school, is not free, as are the public schools in America, but requires a tuition fee. The best *lycées* are the Condorcet, Henri IV., Janson-de-Sailly, and Louis-le-Grand. In the seventeenth century, the last named was kept by the Jesuits, and, Louis XIV. having praised the establishment, the priests decided to name the school after the great king. Molière and Voltaire, among the best French writers, were pupils there. The *lycées* do not consider sports at all. Children are *externes* (day scholars), if they only follow the classes and prepare their lessons at home; *demi-pensionnaires* (half-boarders), if they spend the day; and *pensionnaires*, if they live continually at school. There is no uniform, and boys dress as the parents wish.

Many boys, however, are still sent to private religious schools, such as Stanislas, Sainte-Croix, or Franklin, where they wear a uniform—dark grey trousers, navy-blue jacket with brass buttons, and navy-blue cap. Gerson, a religious school, takes its pupils to the classes of the Janson-de-Sailly *lycée*, in the neighbourhood, and brings them back to the school for their studies in the afternoon. As a rule, religious establishments give time to walks and gymnastics, but they do not consider actual sports. Sainte-Geneviève, kept by the Jesuits, at Versailles, prepares its pupils for the high schools.

Happily, a strong organization, the "French Scouts," helps to develop, not the boy's literary knowledge, for which so much is already done, but his will, character, courage, health, and muscles. Nearly all of our little boys join the Scouts on Sundays and follow them in the country. From seven to twelve years old, they are called *louveteaux*, or baby wolves. They follow rules and keep pledges, according to their ages, and, grouped six by six, learn to obey the orders of an older scout. They wear green jerseys and blue knickers. They have to undergo a great many years of training before calling themselves real "Scouts," but their physical ability and practical knowledge are often a subject of bewilderment to grown-ups.

Delicate boys who can not be educated in Paris are sent to private country schools. The best known are: Les Roches, near Verneuil, where there is a big dormitory, and captains are chosen among the older pupils; and Le Collège de Normandie, near Rouen, with private rooms. Here, there are tennis-courts and swimming pools, and boys are brought up very much like English boys.

Very often, small boys under twelve are sent to private preparatory schools. One of the best is the Cours Hattemer, rue Clapeyron. Also, the École Fénelon, rue de Naples, which prepares especially for the Lycée Condorcet. The École Sainte-Marie and Cours Saint-Louis, rue de Monceau, are also good preparatory schools. A good institute in Passy is Madame de Tannenberg's, rue de La Tour. The Duchesse de Mouchy's little boy goes there; he works all the morning, comes home for lunch, goes back to school at half-past one, goes out with the other boys, plays at games, visits a museum once or twice a week, then studies with the boys in the study hall.

FEMININE TUITION

Little girls are very seldom sent to girls' *lycées*. They follow classes in private schools every day, or only once a week. The Cours Parizot, rue Samain, is as famous for girls as the Cours Hattemer for boys and is run on the same lines. The Cours Dupanloup at Boulogne-sur-Seine, near Paris, and the Cours Lafayette, at Neuilly, have big gardens. Many smart little girls go to the Externat de l'Assomption, rue de Lubeck; the daughters of the Princesse Philippe de Caraman Chimay love this school. They don't mind, at all, the navy-blue uniform, but the black stockings and blue cotton gloves worry them just a little. The Cours Fénelon, the Institut de la Madeleine, and Cours Victor-Hugo also are well known.

Music lessons are a great complication. Mademoiselle Lefébure, the brilliant pupil of Cortot, is an excellent piano teacher, and Madame Carmen Forté, rue Vignon, trains a great many of our (Continued on page 102)

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A CHILD'S LIFE IN PARIS

(Continued from page 101)

little friends to the mystery of the *violon*. She gave a recital this winter, at which the Duchesse de La Rochefoucauld's eldest little boy was very much applauded. Delightful short concerts prepared by Madame Marty-Zipelius, helped by the well-known composer, Monsieur Roland Manuel, are offered to children at the Vieux Colombier on Thursday afternoons. They last one hour; fifteen minutes are devoted to an amusing motion-picture, and a few minutes to Monsieur Roland Manuel's explanations. Not only the best artists and composers, but often a talented child himself will come and open the soft, tiny ears of this small public to the ecstasy of music.

Dancing lessons are the delight of our little girls' lives. You should watch them learning the classic steps at Madame Hugon's school or at the private dancing lessons organized by Madame Lebaudy and taught by Mademoiselle Meunier, from the Paris Opéra. Other little girls learn modern dances, at Baraduc-Labarta, rue de Ponthieu, and rhythmic dancing from Madame Irène Popard, rue de Naples, or at the Dalcroze Institute, rue de Vaugirard. Gymnastics are beautifully taught by Monsieur Hébert, rue Bénouville, and modern dancing, as well as gymnastics, at the Education Physique et Sportive, rue de la Pompe. The little daughter of Madame de Gournay learns rhythmic gymnastics and dancing at private classes with Madame Desprez, rue de la Faisanderie, and the Comtesse Pecci-Blunt has organized at her house charming dancing lessons for her children and their friends. Miss Marshall shows them the way to modern dance under the English principles, and Mrs. Brabley comes every month from London to survey the children's harmony of carriage and movements.

Boys and girls learn how to play tennis and golf at their parents' clubs —at the Tir aux Pigeons, at the Polo in the Bois de Boulogne, at the Golfer's Club in Paris, or at the Golf Club at Saint Cloud—and how to ride at the Manège Pellier, in the Jardin d'Acclimatation, or at Neuilly, with Monsieur Macaire, once equerry at the cavalry school in Saumur and now manager at the Polo. Many boys and girls who spend the winter in the country follow the hunts and love them as their parents do.

We find it very difficult to keep our children in Paris through the whole winter season. They grow too fast; they soon look white and pinched. If we have to send them to the mountains, there are Caux, Saint Moritz, or Gstaad in Switzerland; Mégève or Font-Romeux in France; and a wonderful place called l'Adret has been prepared for children at Villard de Lans at an altitude of ten hundred and eighty meters and not very far from Grenoble in the Alps. Both Madame André Maurois, the wife of the well-known writer, and the Duchesse Decazes told me how brilliant and rosy their children were when they came home after a sojourn in this excellent house.

Children are sent, at Easter as well as in summer, to the seaside and the country for rest-cures. Arcachon and Moulleau on the Atlantic coast are wonderful and warm. Le Touquet, on the north coast, is very bracing. La Bourboule's cure is good for adenoids, and Mont-Dore for asthma.

Still, there is one thing that we have not yet mentioned, one that, in French mothers' minds, is of greatest importance—the religious education. Every Catholic child has to go to the *catéchisme*, hear the lovely story of his faith and religion, and then do his first communion. On that greatest of great days, little girls are dressed in long white muslin frocks with white veils on their heads. Boys wear the Eton suit with long white trousers. Friends bring gifts and are asked to the family party. It is a great occasion indeed, and very touching. Beautiful old customs are not altogether gone in France.

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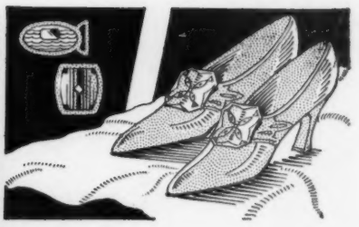

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DOCTORS PREFER LIQUIDS FOR THOROUGH CLEANSING

$25 visit to a skin specialis

(Actual transcript of conversation between New York woman and leading skin specialist, July 15, 1930)

Mrs. A. . . . Doctor, what shall I do? My skin is getting terribly coarse, and some of the pores are so clogged they look like tiny black dots on my face.

Doctor. . . Let me see. Yes, just as I thought. The excretions from the oil glands have become inspissated, that is to say, hardened, in the pores. The greasy kind of dirt that's in the air today sticks to these impurities. Thus you get blackheads.

Mrs. A. . . . You mean my face is *dirty?*

Doctor. . . Yes, that's just what I mean. You're only one of thousands of women today who rarely get their faces clean. You've probably used a superficial method of cleansing that doesn't remove modern dirt. The result is blackheads, open pores, and a dull, sluggish complexion.

Mrs. A. . . . But how shall I keep my face clean?

Doctor. . . The best way to remove greasy dirt is with a liquid. Pour the liquid on cotton and wipe gently over your face and neck. Go over your face again with a fresh piece until no more dirt comes off on the cotton. Give your face this thorough cleansing with a liquid at least once a day.

Mrs. A. . . . Will that keep the pores small?

Doctor. . . Yes, unless there is a systemic condition. If blackheads recur, look after your diet. Eat less sweets, get plenty of exercise; stay out in the open air.

Ordinary Cleansing: note embedded dirt, coarsening skin . . . enlarging pores.

Pore-Deep Cleansing: no dirt left to make large pores. Skin gets fine again.

KEEP FACE CLEAN THIS WAY

If you have blackheads at all, or if your face sometimes feels that it isn't quite clean, try Ambrosia at once. This new liquid instantly cleanses pore-deep, leaves the face feeling cool, clean, refreshed. Fine texture and clear, natural color are restored with the regular use of Ambrosia. Write now for generous free sample. Dept. 9-A, 114 Fifth Avenue, N. Y. C. Dept. 9-A, 69 York Street, Toronto, Can.

4 oz. $1.00 8 oz. $1.75 16 oz. $3.00

AMBRŌSIA

the pore-deep cleanser

NOTABLE WOMEN WHO CLEANSE WITH AMBROSIA

MISS MARILYN MILLER, who buys Ambrosia in New York and Hollywood
MRS. ALFRED A. KNOPF, who buys Ambrosia in New York
MISS ADELE ASTAIRE, who buys Ambrosia in New York
MISS HELEN MORGAN, who buys Ambrosia in New York
MISS ANITA LOOS, who buys Ambrosia in New York
MRS. DAVID R. FORGAN, JR., who buys Ambrosia in Chicago
MRS. MARJORIE LETTS, who buys Ambrosia in Chicago
MISS RUTH KRESGE, who buys Ambrosia in Detroit
MRS. FRANK P. BOOK, who buys Ambrosia in Detroit
MISS CLARA BOLLING, who buys Ambrosia in Washington

TO CLEANSE YOUR TYPE OF SKIN

normal skin:
Saturate absorbent cotton with Ambrosia. Wipe over face and neck, repeating until fresh cotton does not show soil. Then pour a little Ambrosia in the hand and pat over the face. Continue patting till dry to help skin absorb softening oils.

dry skin:
Cleanse as for normal skin. At night give dry skin added lubrication it needs by stroking on a softening cream. Soon skin becomes less dry. Then cleansing as for normal skin will keep it soft.

oily skin:
Cleanse oily skin frequently during the day with Ambrosia so clean pores can function normally. Rinse with cool water after each cleansing to stimulate circulation and remove surplus oil.

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